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COLLEGE OF FINE ARTS AND COMMUNICATIONS

BRIGHAM YOUNG UNIVERSITY

Department of Music

presents

Janet Pitts, piano

student of Paul Pollei

in

SOLO RECITAL

8:15 p.m.

Thursday, September 22, 1966

Franklin and Florence Jepperson Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 1

Program

I

Sonata in A Major . . . . . Scarlatti

Sonata in G Minor . . . . . Scarlatti

Sonata in D Major . . . . . Scarlatti

II

Sonata in D Major, op. 10, no. 3 . . . Beethoven

Presto
Largo e mesto
Minuet trio
Rondo

Intermission

III

Impromptu in F# Major, op. 36 . . . . . Chopin

Ballade in A-flat Major, op. 47 . . . . . Chopin

IV

Three Preludes, op. 34 . . . . . Shostakovitch

Visions Fugitives, op. 22 . . . . . Prokofiev

Lentament
Andante
Allegretto

Scherzo, op. 12, no. 10 . . . . . Prokofiev

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday October 12, 1966
1966-67 Series No. 4

PROGRAM*

Italian Concerto . . . . . Bach
Allegro
Andante
Presto

Susan Young, piano

Sonata for Two Celli in G Major . . . . . Handel

Stanley Green, cello
Dorothy Witt, cello

At the Well . . . . . Hageman
Vio lo Sapete . . . . . Mascagni

Beth Groberg, soprano
Shauna Knight, piano

Amarilli, mia bella . . . . . Caccini
Sleep That Flits on Baby's Eyes . . . . . Carpenter

Nevaida Ries, soprano
Lynelle Sharp, piano

Prelude in Db Major, no. 5 . . . . . Chopin

Merrillyn Dover, piano

Elegy . . . . . Barrus

Ann Williams, viola
Shauna Knight, piano

*Jacob Bos, Coordinator

FA-200-Oct. 66

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

UNIVERSITY CHORALE

SALZBURG WOMEN'S ENSEMBLE

SALZBURG CHAMBER CHOIR

Kurt Weinzinger, conductor

8:15 p.m.

Wednesday, October 19, 1966

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 6

PROGRAM

I

Lord's Prayer ..... B. C. Gates

The Heavens Resound ..... Beethoven

Singing and Dancing ..... Hassler

Innsbruck, I Must Leave Thee ..... Isaak

University Chorale

II

Laudate Dominum, from *Vesperae solennes de confessore* (K 339) .... Mozart
for soprano, violin and four-part chorus of women's voices arr. Talmadge

Carol Goodson, *soprano*
Virginia Phillips, *violin*

O praise the Lord all ye Nations, praise Him, all ye people. For His loving care is evermore with us and the truth of the Lord endureth forever. Glory to the Father and the Son and the Holy Ghost as it was in the beginning and now and as it ever shall be without end. Amen.

Der Tod des Trenar, op. 17, no. 4 ..... Brahms

Pat Smith and Martha Palmquist, *French horns*

Lament of the girls of Inistore over the death of Trenar, the young hero who was slain by Cathulin.

Song to the Moon ..... Dvorak

Rusalka, a water-nymph, saw a young prince riding by and fell in love with him. During the long night, lit by a clear bright moon, she prayed for his return. This is her song to the moon.

Ah, si mon moine voulait danser ..... Bell

Oh, if my monk would like to dance, I will give him a cap.
Oh, if my monk would like to dance, I will give him a rope-belt.
Dance, my monk! Dance! You don't hear my mill,
You don't hear her dancing, you don't hear my mill dancing.

Salzburg Women's Ensemble

III

Ave Verum ..... Mozart

Virginia Philips, *first violin* Dan Blakeslee, *viola*
John Ribera, *second violin* Leta Boyer, *cello*

This is the last complete composition Mozart finished before his death in 1791. Hail, blessed Savior, of the Virgin Mary born. Crucified for us on the cross, torn with nails, water and blood streaming from Thy pierced side. Have mercy upon us at the judgment of the death.

Christ Went Up Into the Hills ..... Hageman

Melva Allred, *soprano*

Two Folksongs ..... Brahms

In stiller Nacht

At midnight deep, the world asleep, a mournful voice is singing; and breezes soft its echoes waft, to me strange sadness bringing. Within my eyes the tears arise and, down my cheeks descending, they fall in showers on slumbering flowers with trembling dew-drops blending.
The fading moon will vanish soon, her light by sorrow shroured; the stars no more shine as before, for tears their eyes have clouded. No nightingale sings in the vale, the pines with me are sighing, and all around I hear the sound of nature softly crying.

Abschiedslied

I'm going away, I cannot stay, I'm leaving my true love today, and at her feet my heart I lay for her to keep while I'm away. I'm going away.

Linden Lea ..... Vaughan-Williams

Go 'Way From My Window ..... Niles

Melva Allred, *soprano*
Salzburg Chamber Choir

IV

Two Songs from "Poet's Love" ..... Schumann
transc. Churchill

I Look Into Your Eyes So Dear
I'll Not Complain

Allelujah, Amen, from *Judas Maccabaeus* ..... Handel

University Chorale

B.Y.U. IN SALZBURG

When the B.Y.U. students return to Salzburg, Austria, next semester it will signal the beginning of the third annual semester for B.Y.U. in that charming medieval city where Mozart was born.

Some seventy students and three B.Y.U. faculty members will participate in this special program, which emphasizes study of the German language, music, Austrian and European culture, political science, and humanities. Arvanced music students will study with master teachers at the famed music academy, the Mozarteum. Other classes will be taught by B.Y.U. faculty and teachers from the University of Salzburg.

A fine B.Y.U. musical tradition was established in Austria by Dr. John R. Halliday and his performing groups in the first B.Y.U. Semester Abroad in 1965. This year Professor Kurt Weinzinger will return to his native Austria to head the music faculty. The small groups performing in this evening's concert are preparing to perform under his direction while in Europe under the auspices of the Salzburg Semester.

Students are invited to apply for future semesters in Salzburg, as well as the other Semester Abroad programs in Grenoble, France, and Mexico City, Mexico.

May we wish Professor Weinzinger and his B.Y.U. musicians headed for Salzburg every success in their European venture.

Robert Taylor
Director of B.Y.U. Travel Studies

PERSONNEL

SALZBURG WOMEN'S ENSEMBLE

Billie Grigg, accompanist

First Soprano	*Second Soprano*	*First Alto*	*Second Alto*
Carol Ann Goodson	Anne F. Butler	Alison Farnsworth	Grace Farnsworth
Margaret Hill	Susan Cox	JoLene M. Gold	Heidi Hammond
Verla La Brue	Grettle Haglund	Leanna MacIntosh	Juli Peart
Bonnie Nibley	Bonnie Johnson	Mary Ann Prince	Jeanette Robinson
Marcia Russon	Sharon Stringham	Linda Robinson	Diane Scoville
Dawn House		June Williams	Carol Lee Stout

SALZBURG CHAMBER CHOIR

Michael F. Moody, assistant

First Soprano	*Second Soprano*	*First Alto*	*Second Alto*
Melva Allred	Ann F. Butler	Leta Boyer	Carolyn Hill
Carol Ann Goodson	Connie Kirkman	Janis Denton	Marybeth Reynolds
Holly Gudmundson	Ginny Philips	Susan Johnson	Jeanette Robinson
Margaret Hill	Marcia Russon	Leanna MacIntosh	Diane Scoville
Verla La Brue		Sylvia Meyers	Sharon Stringham

Tenor	*Baritone*	*Bass*
Evan L. Call	Dan Blakeslee	Ebbie Davis
Dean B. Farnsworth	Dave Farnsworth	Don Eardley.
Michael F. Moody	James A. Smith	Gary D. Guthrie.
		Wayne C. Westman

UNIVERSITY CHORALE

Marybeth Reynolds, accompanist

Sopranos		
Marilyn Anderson	Peggy Monahan	Kiyoko Yamagishi
Dawn Giles	Lizzi Nielsen	Mary Rickett
Marie Nelson	Katherine Goodsell	Tamyra Tipper
Teddie Lou Steiner	Nanieve Callahan	Ann Leaming
Janna Jensen	Carolyn Rounds	Sheila Price
Susan Bartholic	Sandy Sweetland	Bicky Smith
Barbara Fish	Karen Harding	Laraine Sims
Jan Gibbons	Susan Clement	Ann Doty
Sally Randall	Kathy Goss	Jan Baird
Bonnie Wariner	Elaine Smith	Joanna Harris
Diana Cornaby	Cleo Powell	Sandra Christensen
Corinne Peterson	Carole Sue Marchant	Kaye Wahlquist
Jeanie Harvey	Susan Carr	Evelyn Grapes
Michelle Welcher	Lynda Foote	Ruth Van Patten
Sandy Lewis	Carolie Christensen	Sonsa Jensen
Andrea Dawson	Candy Parsons	Peggy Ellis
Gaye Ulrich	Sandy Clements	Sharon Skousen
Carol Brehn	Barbara McBride	Christy Folsom
Maxcene Belnap	Michelle Moody	Dorothy Olsen
Linda Larson	Mary Jenne Merrill	Marilyn Halladay
Lou Jean Willis	Auverne Hovel	Janine Lusk
Lynne Secor	Carol Benavidez	Jeanne Leng
Linda Farnsworth	Rose Weidenheimer	Valerie McCullock
Phyletta Jiacoletti	Lynda Redi	Shauna Atkinson
Kaye Hendrickson	Janet Pace	Cathy Schaefer
Gayle Brumgle	Ruth Hay	Jannis Duehlmeier
Ruth Shaw	Marilyn Andrus	Terrie Leonard
Tenna Gilbert	Judith Ann Ellis	Edith Gibb
Dorothy Cannon	Linda Petrone	Terri Toyn
	Hannelore Limpert	Janeane McClellan

Gail Hudson
Pamela Fraser
Carol Ray
Cathy Vance
Kathlyn White
Karin Johnson
Carol Herzog
Jennifer Arnold
Elizabeth Carr
Nancy Fletcher
Louana Nelson
Pat Gurr

Altos

Nancy Miller
Veda Woolley
Pat Harris
Karla Dawn Peck
Gay Bennett
Delora Foster
Linda Shelley
Jean Gilbert
Julene Manwaring
Cheryl Miller
Linda Latam
Margaret Johnson
Connie Kemsley
Sandy Belcher
Joyce Lane
Jill Locke
Ellen Prusse
Kristine Beckstrom
Corilee Spendlove
Sandra Macdonald
Janice Perry
Bonilyn Walker
Terry Jensen
Evelyn Hubbard
Sylvia Wilson
Louise Romney
Esther Swensen
Mary Allen
Sue Haring
Karen Wood
Lois Bonham
Linda Blackwelder
Claren Gay Ripley
Evelyn Call
Marlue Bushman
Carol Peine
Cheri Lynn Ostler
Linda Brunner
Marilyn Johnson
Kathy Hegler
Judith Parks
Barbara Jones
Roma Parkinson
Marty Clarke
Linda Johnson
Linda Wells
Marietta Clarke
Doreen Crockett
Andrea Archibald
Elaine Skidmore
Diane Gleason
Susan Baxter
Cherilyn Lundwall
Bonnie Davis
Alene Montgomery
Ann Millward
Janet Davidson
Judy Cusick
Kathleen Felt
Pat Hatch
Connie Backlund
Joyce Hanny
Paula Fairbanks
Laure Kearl
Paula Niel
Pamela Bates
Linda Scott
Colleen Casaday
Geraldine Jensen
Shirley Matsumori
Mary Murdock
Susan Anderson
Wendy Ashton
Elaine Jackson
Christine Rice
Sharon Galloway
Becky Adams
Kathi McMillan
Elaine Coombs
Susan Anderton
Barbara Sorensen
Nancy Gillette
Sharon Donnelly
Lotte Hansen
Sandra West
Barbara Nelson
Millie Neville
Dianne Jensen
Karla Mortensen
Marlene Koplin
Charmain Rasmussen
Janet Heiniger
Marilyn Shirley
Janet Callister
Judy Bentley
Judy Boice
Delene Burns
Kathy Waite
Carney Marie Kam
Cheryl West
Julie Johnson
Shelia Neville
Kathy Olson
Virginia Akers
Peggy Quinton
Jill Rushton
Loralee Priday
Elaine Peterson
Virginia Peterson
Maureen Evanson
Patricia Riepe

Tenors

Jean C. L. Rigaud
Steven Bradford
Dan Bremer
James W. Grant
Paula Swensen
Gerry Blackwelder
Arthur Tilford
Chuck Borough
Tom Tomer
Steven Butler
Ralph Egan
Jean Newbold
Robert Posey
Roger Peterson
Alan Genther
Wilson Conover
Paula Griff
Margie Glines
Janet Jenkins
Linda Smart
Marty Van Wert
Darl Andersen
Cole Sorensen
Kent Jensen
Greg Hansen
Steven Jones
Craig Paxman

Basses

Thomas Mitchell
John White
Mark Alder
Gregory Stringham
Craig Bailey
Bruce Murray
Truman Leishman
Lawrence Kreh
William Hatch
Ray Brownlee
David Lamb
John Ollis
James Jett
Ed Fox
James Granquist
Richard Worthen
Thomas Tenney
Michael Bliss
Keith Dahl
Phil Bennion
Dennis Petersen
Vaughn Cook
Bill Blimes
Jack Gilbert
Larry North
William Scott
James Palmer
Vaedon Smith
Paul Provost
John McCollum
Terry Hansen
Jerry Matosich
Jack Meyerhoffer
Jerry Robinson
Lloyd Weenig
Carvel Thatcher
Pete Bruce

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — October 19, 1966
1966-67 Series — No. 7

PROGRAM*

The Romantic Serenade
or
How To Woo Your Loved One

Serenade, op. 8 . . . . . Beethoven
Menuetto

Robert Galbraith, violin
David Hamilton, viola
Stanley Green, cello

Quartet No. 2 . . . . . Borodin
Nocturne

Robert Galbraith, violin
Stephen Goodman, violin
David Hamilton, viola
Stanley Green, cello

Deh vieni alla finestra, from Don Giovanni . . . . . Mozart
(from out of thy window glancing)

Neldon Maxfield, baritone
Lynn Maxfield, Carmen
JoLane Laycock, mandolin

Serenade, Eine Kleine Nacht Musik . . . . . Mozart
(Eine Kleine Ukelele Musik)

JoLane Laycock, ukelele
Douglas Isaacson, conductor

First Violins	Second Violins	Celli	Viola
Robert Galbraith	Mel Scott	Leta Boyer	Janet Smith
Teresa Saunders	Virginia Phillips	Dorothy White	John England
Cynthia Vance	John McKae		
Dale Johnson	Kathy Olson	String Bass	
		David Ward	

* Jacob Bos, Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

PRESTON K. LARSON, *organist*

student of J. J. Keeler

in

SENIOR RECITAL

8:15 p.m.

Monday, October 24, 1966

Provo Tabernacle

1966-67 Series, No. 8

PROGRAM

Prelude in E Flat ..... J. S. Bach

Chorale Prelude:
Lord Jesus Christ, Unto Us Turn ..... J. S. Bach

Sonata V ..... J. S. Bach

Allegro

Largo

Allegro

INTERMISSION

Prelude and Fugue in G Minor, Opus 7 ..... Marcel Dupre

Benedictus, Opus 59 ..... Max Reger

Sonata on the Ninety-Fourth Psalm ..... Julius Reubke

Adagio

Finale

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — October 26, 1966
1966-1967 Series — No. 10

PROGRAM*

Ebben? Ne andrò lontana, from La Wally . . . . . Catalani
Slumber Song . . . . . Gretchaninoff

Elizabeth Hedquist, soprano
Jean Peterson, piano

Fiocca la Neve . . . . . Cimara
In the Silence of Night . . . . . Rachmaninoff

Relva Bowring, soprano
Janet Larson, piano

Long Time Ago . . . . . Copland
I Love and I Must . . . . . Purcell

Clyde Luke, tenor
Janet Peterson, piano

Ah! mio cor . . . . . Handel
Come Again, Sweet Love . . . . . Dowland

Terry Tucker, baritone
Bessie Keetch, piano

Verborgenheit . . . . . Wolf
Allerseelen . . . . . Strauss

James Smith, baritone
Melva Allred, piano

Allegro . . . . . Fiocco

John McKea, violin
Janet Peterson, piano

En Foret, op. 40 . . . . . Bozza

Pat Smith, French horn
Coleen James, piano

Polka, op. 22 . . . . . Shostakovitch

Peggy Ransom, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

LINDA FENNIMORE, *Pianist*

student of Joseph Kliass

in

SOLO RECITAL

8:15 p.m.

Wednesday, November 16, 1966

Madsen Recital Hall

1965-66 Series No. 18

PROGRAM

I

Partita No. 1 in Bb Major ..... Bach

Prelude
Allemande
Courante
Sarabande
Menuet I
Menuet II
Gigue

Sonata in C Major, Op. 53 ..... Beethoven

Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto moderato

INTERMISSION

II

Ballade in G Minor, Op. 118, No. 3 ..... Brahms

Feux d'artifice ..... Debussy

Prelude in C Major, Op. 12, No. 7 (1913) ..... Prokofieff

Sonata No. 7, Op. 83 (1942) ..... Prokofieff

Allegro inquieto
Andante caloroso
Precipitato

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
1966-67 Series

November 16, 1966
No. 19a

PROGRAM*

O del mio amato ben . . . . . Donaudy
Chanson Triste . . . . . Duparc
Jean Blaser, soprano
Carla Mitchell, piano

The Lass With the Delicate Air . . . . . Arne
Zueignung . . . . . Strauss
Leanna Macintosh, soprano
Jean Blaser, piano

Haiden Roselein . . . . . Schubert
The Rose Complains . . . . . Franz
Lucille Fuller, soprano

Das verlassene Magdlein . . . . . Wolf
Biblical Song . . . . . Dvorak
Karen Hoyal, soprano
Patricia O'Brien, piano

Rondo Capriccioso . . . . . Mendelssohn
Kayla Helton, piano

Sonata for Piano (Four Hands) . . . . . Toch
Allegretto — Nancy Holt, piano
Andante Espressivo — Christine Cutler, piano
Allegretto amabile, Leggiero

Sonate . . . . . Mozart
Allegro — Tonia Marcune, bassoon
Andante — Dorothy Witt, cello
Rondo

Four Dances . . . . . Sussto
Ronde — Tom Jones, trumpet
Salterelle — Boyd Nelson, trumpet
Pavane — Raymond Wilber, trombone
Gaillarde — Chris Laycock, trombone
Jay Munns, tuba

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

Claire Hendrix, *organist*

student of J. J. Keeler

in

SENIOR RECITAL

6:40 p.m.

Thursday, November 17, 1966

Provo Tabernacle

1966-67 Series No. 20

PROGRAM

Prelude and Fugue in f# minor ..... Buxtehude

Chorale Prelude ..... Buxtehude
"Come, Saviour of the Gentiles"

Prelude and Fugue in e minor (Wedge) ..... Bach

INTERMISSION

Fugue ..... Arthur Honegger

Chorale Prelude ..... Flor Peeters
"How Brightly Shines the Morning Star"

Benedictus, op. 59 ..... Max Reger

Chorale No. 2 in b minor ..... Cesar Franck

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

THE SEASONS

by

Haydn

performed by the

ORATORIO CHOIR

and the

SYMPHONY ORCHESTRA

John R. Halliday, *conductor*

8:15 p.m.

Thursday and Friday, November 17-18, 1966

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 21-22

PROGRAM NOTES

"The Seasons" was Franz Joseph Haydn's last work. It was finished in 1801 when the composer was approaching seventy years of age. Written at an age when other people acquiesce with resignation to the laws of life, this monumental masterpiece testifies to the undiminished youthful powers of invention of the aged musician. The work is based on poetry by the Scot, James Thompson. The German libretto which Haydn set to music is an adaptation of the original English poetry and was made by Haydn's friend, Baron van Sweeten. The English text in current use is a translation of van Sweeten's German adaptation.

"The Seasons" genial arias, its trios with chorus, its fugal rallies, its suggestions of the sounds of nature, its hunting scene in autumn, its atmosphere of the winter fireside story-telling, its delightful series of open-air and domestic pictures have never been surpassed in music.

Its first performance took place in Vienna, April 24, 1801.

TEXT OF THE SEASONS

SPRING

Overture: Orchestra

Expressing the passage from
Winter to Spring

Chorus

Come, gentle Spring,
Ethereal mildness come!
And from her wintry grave
Bid drowsy nature rise.

See, gentle Spring delightful comes!
Her soft and balmy breath we feel,
The joy of renovated life.

As yet the year is unconfirmed,
And oft returning Winter's blast
Or black envenom'd fog
The bud and bloom destroys.

Come, gentle Spring,
Ethereal mildness, come!
And smiling on our plains descend,
While music wakes around.

Aria: Bass

With joy the impatient farmer comes
Driving team with lusty tread,
To where the well-us'd plough remains,
Loosen'd from its frosty bed.
With measur'd step he throws the grain
With in the bounteous earth.

O sun, soft show'rs and dews!
The golden ears in plenty bring;
And all their daily toil began,
Made cheerful by a song.

Trio and Chorus

Look with favor, bounteous heaven,
O'er the hills, o'er the vales,
A luxuriant feast of beauty spread thou
forth.

O let the breeze of early morning,
Upon refreshing dewdrops breathing,
The genial sun and ev'ning show'r,
With pow'r productive bless the land!
The hopes of man shall then be crown'd
And songs of joy thy praise shall tell.

Trio and Chorus

Spring, her lovely charms unfolding,
Calls us to the fields.
Come, sweet maidens, let us wander
O'er the fragrant scene.
Come, companions, let us wander
'Mid the sweets of May.

Let us gaily tread the dewdrops
Pluck the blooming flow'rs.
See the valleys, see the meadows
Where the lilies sip the streamlet.

Mark the mountains! See the waters!
View the lucid sky!
All is lovely, all delightful,
All replete with joy.
See how playful lambs are bounding!
Fish in sport now dart before us!
Bees from flow'r to flow'r are flying.
Tuneful birds thro' branches flutter.

O, what pleasure, what enjoyment,
Fills our grateful hearts!
O, what gladness, O what rapture!
Reigns within the breast!
Till the feelings, all ecstatic
Sense the presence of God.

With our praises grateful flowing
Magnify His Name!
Let the voice of pure thanksgiving
Rise above the clouds.

Chorus

God of light, God of life.
Hail, gracious Lord!

From whose abundant stores
The earth with plenty flows.
And whose Almighty love
Makes glad the heart of man.
Endless praise to thee we'll sing,
Almighty Lord of all.

SUMMER

Trio and Chorus

Behold on high he mounts
Till now no more the eye can gaze!
With rays of piercing light
He bursts in glowing majesty.
Hail, thou glorious sun!

Thou source of light and life, all hail.
Sublime and universal orb,
This earth's pervading soul,
Creation cries, all hail.

Who can express the pure delight
Thy cheerful presence yields to man?
Or who recount the mighty good
That from the rays the earth receives?
The genial warmth gives health and joy
But unto God Himself we owe
The pow'r thy beams display.

Hail, thou glorious sun
Thou source of light and life, all hail.
Let shouts of joy resound
Thy name throughout the world.

Recitative: Tenor

'Tis noon, and now direct the sun
Darts down his rays.
O'er heav'n and earth the eye beholds
His forceful blaze, resistless outspread,
From pole to pole o'er spreading fields
Of arid herbs and wither'd flowers
A dazzling deluge reigns.

Cavatina: Tenor

Distressful nature fainting sinks.
Drooping lefage, thirsty pastures,
Founts exhausted
Show the tyrant rage of heat;
And panting languish man and beast,
Out-stretch'd upon the ground.

Aria: Soprano

O how pleasing to the senses
Comes the sweet and cooling breeze!
Beams the eye with joy expanded,
As the stream of life expanded,
Th' invigorated frame.
Delight uplifts the heart,
And fancy's magic pow'r
O'er nature bears the soul
On sweet enchanted wing.

Recitative: Soprano

Through all the gray expanse
Aboding silence reigns;
Without a breath the forest shakes,
And nature seems to ruin doom'd.

Chorus

Hark, the deep tremendous voice
Of awful thunder roars.
The tempest howls around;
Away; ah, let us fly.
Flashes of blinding flame
Dart thro' the air;
And from the bursting clouds
The flood in ample torrents pours.
Heav'n protect us!

Dreadful rage the winds;
The sky is all in flames.
Peal on peal, with fearful crash.
Convulsing heav'n the thunder rolls!
The firm and deep foundations
Of earth itself are mov'd.

AUTUMN

Duet: Tenor and Soprano

Ye gay and painted fair, O come
And mark the simple child of truth.
No tricks of art her charms deform,
Behold my Jane, behold
The bloom of youth adorns her cheek,
Her smiling eye beams happiness;
And from her lips breathes faith sincere,
When love to me she vows.

Ye false and idle swains, away!
Here lures of fraud are spread in vain;
And wily tales of passion feign'd
No list'ning ear shall find.
An honest heart is what I prize;
Fulfull'd are all my fondest wishes,
While Lucas true remains.

Leaves will fade and fall,
Flow'r and fruit decay,
Days and years elapse;
Not so my constant love,

Greener grows the leaf,
Swetter breathes the flow'r,
Brighter shines the day,
When love lights up thine eye,

What delight! Where mutual fervour
Binds two hearts in fond affection!
Death alone such bonds can break.
Love the faithful love responsive
Is the highest pitch of rapture
Heav'n bestows on mortal life.

Recitative: Bass

Lo! Where the plenteous harvest wav'd,
A dreary waste the plains appear!

And where the cheerful song was heard,
The silent woods forsaken lie.
Now thro' the forest moves the stag
With cautious eye and careful step;
Or fearful, with attentive ear,
Stands resting now to bound.
Anon the sportsman's voice
Along the sounding vale is heard,
And keen to share the healthful sport
The eager pack of hounds is heard.

Chorus

Hark! The mountains resound!
The vales and forests ring!
It is the shrilly sounding horn!
The cry of the hounds and the huntsman!
The stag, by fear arous'd ,is up ,
And eager man, horses and dogs pursue.
He flies, behold how he bounds!
His rapid flight outstrips the wind.
Thro' grove and thicket behold how he bursts!
And skims o'er the plains, to the sheltering wood.

The pack are now at fault,
And doubtful where to bend their course,
They stray dispers'd around.
Tally ho! The huntsman's voice and sounding horn.
Have brought them back again. Tally ho!
With ardour elated, rashly pours along,
Over the plains the rejoicing throng.

Surrounded now on every side,
His spirits and his vigor lost,
Exhausted drops the trembling deer.
Again the merry horn resounds,
And clamorous shout the joyous crowds
Hurrah!

Recitative: Soprano, Tenor and Bass

The vineyard now its wealth displays,
And bending boughs, with clusters clear,
Luxuriant thro' the foliage seen,
With smiles invite the master's hand.

Exulting o'er the fields,
The youth and maidens rove,
Each fond for each to pluck
The first sweet Autumn's grape,
And speak the vintage nigh.

The full ripe grapes are prest,
And foams the ruby flood
That fills for nations round
The cup of mirth and joy.

The sportive joke makes light the toil,
From morn to eve 'tis cheerful all,
And oft the creamy glist'ning juice
Exalts the mirth to shouts of joy.

Chorus

The merry-toned fife and the drum are resounding,
The bagpipe prolongs the hum of its drone,
While sporting and dancing
The nymphs are advancing,
All mirthful and joyous,
What pastime they're courting!
With frolic and glee, trip it, quick and sprightly.

Companions, come! The goblets drain!
Happy let us be! Hail to the wine!
In loudest strains resound.
Revel, riot! Frisk and gambol,
Laugh and carol! Now let us brim the foaming cup,

Push it on, press it on, send it around!
Then let us sing in chorus full,
The joyous produce from the grape.
All hail to the wine, old age's friend,
Of care and grief the cure!
With voice of loud resounding mirth,
The gen'rous liquor let us praise.

WINTER

Introduction—Orchestra

Expressing the thick fogs at the approach of winter.

Cavatina: Soprano

Light and life, dejected languish,
Vital heat the earth forsakes,
Days of deep and sullen sadness,
Dismal nights of storm succeed.

Aria: Tenor

The trav'ler stands perplex'd
Forlorn, uncertain he,
Which way his wand'ring steps to turn
Across the trackless waste.
No human dwelling cheers his sight,
No mark of human food is found;
And onward as he bravely toils,
In deeper error plunges still.

Depress'd his courage sinks,
And anguish wrings his heart,
As night its sable horror shed,
And weariness and cold
Have stiffen'd all his limbs
Before his gladden'd sight appears
A sudden gleam of neighb'ring light;
And now reviv'd he springs
With joyful panting breast,
To gain the welcome door,
Where all his pains may find relief!

Recitative: Tenor

The ev'nings task anon perform'd
Collected now they sit

Around the sparkling fire,
With eager looks and ears intent,
To listen to the newest tale,
Which cheerful Jane has now to tell.

Soprano and Chorus

A wealthy lord, who long had lov'd
An honest country lass,
By chance, within a lonely vale
The gentle maid espied.
Demounting from his horse, he said,
"Come give me one sweet kiss,"
To which the frighten'd girl replied,
"O yes, with all my heart."

(Ha, silly girl, why answer so?
Why not say no?)

"Be calm, my pretty lass," said he,
"On me bestow thy heart,
For true and constant is my love,
Not idle trifling sport.
Thou shalt be happy!
Take this purse, this watch and glitt'ring
ring.
And ask whate'er thy heart can wish,
Thou shalt not want it long."

(Indeed, that's shrewdly urg'd.)
"No, no," she cried, "I must not leave
My simple happy home,
My brother toiling for my sake,
My father full of love.
In yonder field, the plough he guides,
Perhaps if they—but, no;
Beyond the hedge quite close at hand,
Behold them at their toil."

(Ha, ha! What next, I pray!)

And now, as o'er the hedge he peeps,
The maid, with sudden spring,
Leaps upon his horse and swift
Its master leaves behind.
"Farewell," she cries, "my gen'rous lord!
My wrongs I thus revenge."
Asham'd and vex'd he gaping stands,
To see her thus escape.

(Ha, ha, in truth well done.)

Recitative: Bass

From out the east there blows an icy
gale,
Whose piercing cold, fierce spreading
thro' the sky
All damp and mist assails, and e'en the
breath of living things.
The tyrant influence reigns from pole
to pole,
And nature lies a vast extended waste
Inwarpt in silent gloom.

Aria: Bass

In this o vain misguided man.
The picture true of life behold!
Soon pass thy hours of blooming Spring,
Thy Summer-strength anon declines,
Then comes the Autumn of thy days,
And Winter last, with dreary close,
Meet emblem of the yawning tomb;

Where now are fled thy lofty schemes,
Thy flatt'ring hopes of wealth,
Thy longings after fame
And all thy worldly cares?
Where now are fled the mirthful days,
In wandon pleasure past?
And where, Alas! those festive nights
In giddy revels spent?

All vanish'd like a dream.
For nought but truth remains.

Trio and Chorus

Then comes the dawn of that great
morn,
The Savior's mighty voice awakes
The dawn of second life,
From pain and death forever free;

The heav'nly gates are lifted up,
The holy hill appears!
And on its brow the sacred seat,
Where peace eternal dwells,

But who shall dare those gates to pass?
The man whose life was incorrupt.
And who the holy hill ascend.
The man whose tongue was void of
guile.
What soul within that seat may dwell?
That soul which succours want and grief.
Eternal peace who shall enjoy
The man who gave the guiltless aid.

The everlasting gates of life,
Behold, are lifted up!
The great, the glorious morn awakes,
The holy hill appears!
Now are they gone, forever past,
The hours of grief and pain,
The storms of mortal life.

A calm eternal reigns,
And everlasting happiness
Is virtue's high reward
May we a like reward deserve!
May our wishes, ev'ry action,
All our labours, still unwearied,
To that glory only tend.

Direct us in Thy ways, O God!
Support us in the strife!
In triumph then shall we ascend
The holy hill of heavenly bliss.
Amen!

SOLOISTS

Thursday		*Friday*
Gayle Groo	Soprano, Jane	Melva Allred
Wallace McCloy	Tenor, Lucas	Wallace McCloy
LaMar Laws	Bass, Simon	Prof. Robert Down

ORATORIO CHOIR PERSONNEL

Dr. John R. Halliday, *conductor*
Shauna Knight and Preston Larsen, *accompanists*
Wallace McCloy, Jean Blaser, Bruce Walker, and Robert Shedd, *ass't conductors*

First Soprano

Gloria Bailey
Jean Blaser
Relva Bowring
Margaret Davis
Marliyn Dinger
Elaine Felshaw
Deanna George
Michael Gibb
Polly Harney
Susan Hsieh
Sandra Kidd
Wanda Lloyd
Julie McCoy
Helen Mueller
Sylvia Nielson
Renee Reber
Susan Smith
Kathy Willey
Susan Young*

Second Soprano

Charlotte Adams
Shauna Atkinson
Linda Barfuss
Judy Bell
Linda Braithwaite
Maureen Brown
Sharon King
Gwen Lesher
Carol Luke
Lin Miller*
Pat Nelson
Sue Palmer
Dorette Rose
Merlene Schreiner
Janet Tait
Tanya Taylor
Joalene Westenskow
Charle Woodbury
Jane M, Zemer

First Alto

Margaret Barrett
Susan Broadbent*
Kathy Brunson
Carolyn Chappell
Pat Chatwin
Ann Chipman
Corliss Christensen
Barbara Humphries
Fay Hunt
Janet Larsen
Phyllis Meredith
Bev Noakes
Annette O'Donnal
Janet Peterson
Anne Pickering
Sherry Rostenbach
Pam Shegg
Helene Wood

Second Alto

Christy Arnold*
Sharyn Gardner
Carol Jensen
Connie Jensen
Pauline Knowlden
Karla Kofold
Aleen Lefler
Marion Maughn
Hawley McKinney
Kris Price
Joan Redd
Bonnie Rockwell
Mary Anne Sharpe
Deane Smith
DeAnna Stapley
Claudia Watters
Sue Woodward

CHOIR PERSONNEL Cont.

First Tenor

Chuck Bassett
Joe Brunson
Steve Halliday
Jerry Hoffheins
Wallace McCloy
Mike Scott
Hanford Searle
Curtis Shawcroft
Barry Stratton
Bruce Walker
Joseph Wise
Des Yarrington*

Second Tenor

Rodney Andrews
Glenn Birch
Paul Dredge
Craig Dunford
Lue Alan Flake
David Foley
Larry Goff
Alan Hall
Tom Hardy
Randall Peterson
Mike Pickett
Larry Schreiner
Bob Tate
Reed Turnbow*
Farrel Zeeman

* Section Captains

First Bass

Steve Briles
Chris Bayless
Vince Chalk
Bob Chitwood
Robert Crawley
Nicholas Cronk
Bruce Hasler
Brent Hawkes
Rick Johnson
Tom Lefler
Steve Newman
Larry O'Donnal
Gordon Rawlins
Roland Rich*
Mark Schaffer
Bob Shedd
Jostin Talcott

Second Bass

Ron Acheson
Victor Austin
Bill Ballue
James Bartlett
Vaughn Benson
Raymond Carroll*
Don Christensen
Alan Cottle
Steve Fox
Doug Hindmarsh
Tim Humphrey
Don Jensen
Spencer Johnson
Brent LeBaron
Tom Myers
Brian Read
Brian Swim
Richard Tolman

CHOIR OFFICERS 1966-67

Bob Shedd, *president*
Thomas Hardy, *vice-president*
Jean Blaser, *secretary*
Polly Harney, *treasurer*
Ron Acheson, *social chairman*
Raymond Carroll, *publicity chairman*
Pauline Knowlden, *historian*

ORCHESTRA PERSONNEL

Professor Ralph G. Laycock, *conductor*

First Violins
Cynthia Vance, *concertmistress*
Dale Johnson
Steven Goodman
Cherlyn Olson
Doris Ann Biggers
Linda Cropper
Sandy Jackson
Julie Starling

Second Violins
Darlene Sanders, *principal*
Margaret Ray
Richard Galbraith
Rise Jan Talbot
Will Heider
Forest Simmons
Geralee Andrus
Carolyn Smith
Renee Swenson

Violas
David Hamilton, *principal*
Barbara Clements
Loraine West
Georgia Law
Steve Day

Celli
Leta Boyer, *principal*
Richard Marsden
Bob Englund
Teckla Rowland
Brent E. Taylor
Walter Whipple

Basses
Noel G. Brown
David Adams
Jerry R. Jackman
Vicki Enders

Flutes and Piccolo
Helen Carey
Claudia Dayton

Oboes
Jean Hall
Martha Oliphant

Clarinets
Bob Bowring
Kathy Kennard

Bassoons
Stanley Kraczek
Ardith Freeman

Contra-bassoon
Jacob Bos*

French horns
Yeo Bai Lee
Patricia Smith

Trumpets
Gaylord Durland
Stan Knoles
Fred Smith

Trombones
Richard Ross
Orion Wood
Russel Harward

Timpani
Gaylene Gunn

Organ
Preston Larsen

Harpsichord
Shauna Knight

*Faculty

ORCHESTRA OFFICERS 1966-67

Gaylord Durland, *president*
Martha Craig, *vice-president*
Karen Baird, *secretary*
Ann Williams, *treasurer*

DEPARTMENT OF MUSIC COMING EVENTS

Women's and Male Choruses Concert: November 21, 8:15 p.m., de Jong Concert Hall

Concert Band Concert: December 1, 8:15 p.m., de Jong Concert Hall

A Cappella Choir Concert: December 8, 8:15 p.m., de Jong Concert Hall

Christmas Concert: December 14-15, 8:15 p.m., de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WOMEN'S CHORUS

Robert Downs, *conductor*

MALE CHORUS

Ralph Woodward, *conductor*

in

CONCERT

8:15 p.m.

Monday, November 21, 1966

Gerrit deJong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 23

PROGRAM

I

Hospodi Pomilui (Lord, We Pray, Have Mercy) ..... Lvovsky
arr. Gore

Thanks Be To Thee ..... Handel
arr. Le Febvre

Duo Seraphim ..... Aichinger
Edit. Tillinghast

Two bright Seraphim did cry aloud unto each other,
Holy, Holy, Lord God of Sabaoth.
All Heav'n and earth are full of His glory.
These three who testimonium bear in heaven:
Father, Word and the Holy Spirit,
And all these three are one.
Praise, everlasting glory to God the Father,
Son and the thrice Holy Spirit
Be unto all ages now and evermore.

The Lord Is My Shepherd ..... Schubert
arr. Saar

Lo, the Messiah ..... Castelnuovo-Tedesco

Women's Chorus

II

Cantate Domino ..... Hassler

O sing unto the Lord a new song, all the earth.
And bless His holy name.

O Bone Jesu ..... Palestrina

O kindly Jesus, have mercy upon us,
For Thou has created us,
Thou has redeemed us with Thy most holy
And precious blood.

Great and Glorious ..... Haydn

Male Chorus

III

Cantata: For Us A Child Is Born ..... Bach

Chorus: For Us A Child Is Born
Solo: So Appears Thy Natal Day
Elizabeth Peck, *contralto*

Chorus: Laude We the Name
Solo: Lord, My Thanks to Thee
Dee Pratt, *soprano*

Solo: Immanuel! O Give to Me
Lord, I Sing Thy Name

Irha Liisa Hanski, *mezzo-soprano*

Chorus: Alleluia

Women's Chorus

IV

So Well I Know Who's Happy ..... Vecchi

Flora Gave Me Fairest Flowers ..... Wilbye

I Thought That Love Had Been A Boy ..... Byrd

Let Go, Why Do You Stay Me? ..... Bennet

Chamber Singers

First Sopranos
Katherine Burley
Martha Craig

Second Sopranos
Karen Bayless
Betty Peck

First Alto
Judy Asay

Second Alto
Cynthia Dunaway

First Tenor
James Dunaway

Second Tenor
Dave Sargent

First Bass
Bob Keller

Second Basses
Chris Bayless
Bob Shedd

V

Widerspruch (Contradiction) ..... Schubert

Tramping the woods alone
Sudden a Path is shown
Then I am vast and free,
Joyful the heart of me.
There in the forest hall
Rising as columns tall,
Trees send their branches high
Arching against the sky;
Shining the leaves interweave
into wings for me;
Ah! then my heart so free
Knows its infinity!

But when in open space
High on the mountain face
Over the earth I go
Look to the earth below,
Ah, how enclosed am I
Crush'd by the crowded sky:
Circling my heavy head
Clouds come with sullen tread,
And the red sun below
Drowns me in evening glow;
Then in a tiny space
I'd seek my hiding place.

Yonder, Yonder! ..... Russian Folk Melody

Clyde Luke, *tenor* arr. Gaines

Though Didst Delight My Eyes ..... Finzi

Glory to God ..... Gretchaninoff

Male Chorus

VI

The Hundredth Psalm ..... Vaughan-Williams

Male and Women's Choruses
Robert Downs, *conductor*

Women's Chorus Personnel

Professor Robert Downs, *conductor*

Wallace McCloy, *graduate assistant* Kayleen Rawlinson, *accompanist*

First Sopranos

Sue Morrison
Dee Pratt
Jennifer Camp
Carolyn Burnham
Harriet Defa
Mona Jeannette Brown
Judy Willis
Venda Holman
Leslie Sorensen
Kathy Merrill
Joyce Millet
Sharon Tracy
Maria Sanderson
Darlene Straup
Susan Corbett
Vivian Dokken

Second Sopranos

Lita Simpson
Marie-Lena Crandall
Linne'a Hughes
Edith Knoblock
Alice Crandell
Janice Reeves
Katherine Larsen
Rojean Grazzini
Connee Grantham
Diana Kest
Anne Johnston
Irja Liisa Hanski
Mary Burgoyne
Linda Miller
Sandy Frailey
Diane Lewis
Joanne Woody
Claudia Welling
Beth Moody

First Altos

Carolyn Munroe
Shannon Sealy
Nona Lynne Hardy
Sue Sheldon
Elizabeth Van Orman
Susan Taylor
Hazel Ann Baird
Julianne Miller
Lynn Gillette
Cathy Martin
Cathy Christensen
Ellen McVea
Donna Reeves
Carralyn Smith
Susan Hutchings
Donna Gray
Carol Alley
Linda Huntsman
Barbara Huber
Gloria Byrne
Karen Robinson

Second Altos

Laurie Sanford
Norma Allan
Vicki Wentz
Susan Birch
Marianne Pike
Karleen Smith
Nancy Miller
Lois Colley
Robin Hood
Kathy Olson
Yvonne Hutchings
Dianne Edmunds
Linda Williams
Gaylene Steele
Margaret Greever
Susan Ogden
Lorraine Parker
Jeannie Griffith

1966-67 CHOIR OFFICERS

Lorraine Parker, *president* Sharon Tracy, *vice-president*
Vicki Wentz, *secretary*

Male Chorus Personnel

Dr. Ralph Woodward, *conductor*

Preston Kies, *graduate assistant* Patti O'Brien, *accompanist*

First Tenors

Larry Barber
Lee Barnes
Daniel Bates
Joseph Clark
Clyde Luke
Ronald Jarrett
Larry LeBaron
Thomas Rowe
Dwayne Wight

Second Tenors

Roger Crandall
Paul Gertsch
Jay Harding
Arlen Housekeeper
Thomas Huntamer
Larry Litster
James Roach
Bert Rawlins
Roy Stoner
Gary Waldron
Noel Zabriskie

First Basses

Ray Ashby
Robert Clark
Douglas Childs
Merrill Cox
Thomas Hidley
Ned Karren
Stuart Kempton
Grant Moody
Preston Kies
John Roach
Bob Russell
Bruce Steadman
Russell Tueller

Second Basses

David Adams
Mike Bringhurst
Charles Bush
Dustin Carsey
John Henderson
Ned Jensen
Douglas Mills
Jay Lewis
Keith Leonard
Leo Smigelski
Reid Stewart
Scott Nickerson

1966-67 CHOIR OFFICERS

Larry Litzter, *president* David Adams, *treasurer*
Ned Karren, *vice-president* Robert Clark, *tour chairman*
Larry LeBaron, *secretary*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

AN EVENING OF CHAMBER MUSIC

7:00 p.m.

Monday, November 21, 1966

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 24

PROGRAM

Four Dances ..... Susato
Ronde
Salterelle
Pavane
Gaillarde

Tom Jones, *trumpet*
Boyd Nelson, *trumpet*
Raymond Wilber, *trombone*
Chris Laycock, *trombone*
Jay Munns, *tuba*

Sonata a Four Violins in C ..... Telemann

Violins: Teresa Sanders, Darlene Sanders, Cheryln Olson, Cathy Olson

Divertissment ..... Haydn
Tres modere
Rondo

Martha Craig, *oboe*
Stephen Goodman, *violin*
Dorothy Witt, *viola da gamba*
Stanley Green, *cello*
Lynn Carson, *harpsicord*

Allegro from Suite No. 2, op. 22 ..... Berezowsky

Helen Carey, *flute*
Jean Hall, *oboe*
Cheryl Oliver, *clarinet*
Ardith Freeman, *bassoon*
Claude Richards, *French horn*

Quartet in B flat, K. 458 "The Hunt" ..... Mozart
Allegro vivace assai
Menuetto
Adagio
Allegro assai

Cynthia Vance, *violin*
Teresa Sanders, *violin*
Janet Smith, *viola*
Dorothy Witt, *cello*

Suite for Woodwind Quintet ..... Gayfer
Overture
Waltz
Dirge
March

Jo Marcune, *flute*
Martha Craig, *oboe*
Judy Asay, *clarinet*
Alex Sutherland, *bassoon*
Marta Palmquist, *French horn*

Suite for Five Trumpets ..... Presti
Intrada
Chorale
Finale

Turmpets: Doug Wing, Ron Keith, Randy Towery, Fred Smith, Fred Starkey

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
1966-67 Series

MUSIC FOR THANKSGIVING

November 23, 1966
No. 25

PROGRAM*

Prelude in C minor . . . . . Bach
Walter Whipple, organ

Sonata No. 1 in C minor . . . . . Handel
Jean Hall, oboe
Julie McCoy, harpsichord

Gavotte . . . . . Rameau
with six variations

Julie McCoy, harpsichord

Two Antiphons . . . . . Dupre
Michael Moody, organ

Fourth Movement of Sonata in A major for Violin and Piano . . . . . Franck
Ann Williams, violin
Myrna South, piano

Trio in D minor, op. 49 . . . . . Mendelssohn
Molto allegro ed agitato

Virginia Philips, violin
Leta Boyer, cello
Marybeth Reynolds, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

AN EVENING OF CHAMBER MUSIC

featuring

Faculty Soloists

8:15 p.m.

Monday, November 28, 1966

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 26

PROGRAM

Sonata in F minor, op. 120, no. 1 ..... Brahms

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

James Mooney, *clairnet*
Arthur Barnes, *piano*

Three Songs of Travel ..... Vaughan-Williams

The Vagabond
Bright is the Ring of Words
The Roadside Fire

Robert Downs, *baritone*
Robert Smith, *piano*

The Hollow Men ..... Persichetti

Newell Dayley, *trumpet*
Bonnie Goodliffe, *piano*

Wie Melodien zieht es mir ..... Brahms
Botschaft ..... Brahms
Minnelied ..... Brahms
Meine Liebe ist grün ..... Brahms

Robert Downs,*baritone*
Robert Smith, *piano*

Sonata in D, op. 12, no. 1 ..... Beethoven

Allegro con brio
Theme and variations: Andante con moto
Rondo: Allegro

Percy Kalt, *violin*
Connie Kirkman, *piano*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

Melva Lee Allred, *soprano*

student of Kurt Weinzinger

assisted by

Connie Kirkham, *piano*

in

GRADUATE RECITAL

8:15 p.m.

Monday, December 5, 1966

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 29

PROGRAM

I

C'est force, faire ..... Machaut

Jeanette Hess, *harp*

Se la face ay pale ..... Dufay

Pam Gillie, *soprano recorder* — Dorothy Witt, *gamba*
Spencer Poch, *guitar* — Judy Asay, *alto*
Connie Kirkman, *soprano*

Puisque m'amour ..... Dunstable

Pam Gillie, *soprano recorder* — Lynn Carson, *alto recorder*
James Davis, *tenor recorder* — Dorothy Witt, *gamba*

Il Neige ..... Bemberg

Chanson d'Avril ..... Bizet

Le Moulin ..... Pierné

The Jewel Song, from *Faust* ..... Gounod

II

Ich bin vergnügt in meinem Leiden, from Cantata 58 ..... Bach

Cynthia Vance, *violin*

Der Nussbaum ..... Schumann

Die Soldatenbraut ..... Schumann

O wüsst ich doch den Weg zurück ..... Brahms

Der Schmied ..... Brahms

Der Hirt auf dem Felsen ..... Schubert

Judy Asay, clarinet

III

Once a Lady Was Here ..... Bowles

The Pasture ..... Naginski

Black in the Color of My True Love's Hair ..... arr. Niles

Miranda ..... Hageman

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
1966-67 Series

December 7, 1966
No. 31

PROGRAM*

I

Concerto in D major for Four Violins . . . . . Telemann

Allegro
Grave
Allegro

Violins
Teresa Sanders
Cheryln Olson
Cathie Olson
Darlene Sanders

II

Sonata in D major, op. 12, no. 1 . . . . . Beethoven

Allegro com brio
Tema con variationi
Rondo

Cynthia Vance, violin
Connie Kirkman, piano

III

Quartet in B flat, K. 458, "The Hunt" . . . . . Mozart

Allegro vivace assai
Menuetto
Adagio
Allegro assai

Cynthia Vance, violin
Teresa Sanders, violin
Janet Smith, viola
Dorothy Witt, cello

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

6:00 p.m. E-400

Thursday, December 8, 1966 Harris Fine Arts Center

Students of Flora Nielsen

PROGRAM

Bist du bei mir . . . . . Bach
Mary Beth Hill, mezzo soprano
Becky Totten, piano

The Sandman . . . . . German Folksong
Donna Gray, mezzo soprano
Barbara Gray, piano

All Through the Night . . . . . Welsh Folksong
Linda Rosenberg, mezzo soprano
Richard Stevenson, piano

It Must be Wonderful Indeed . . . . . Liszt
Pat Anderson, soprano
Sharon Stringham, piano

Slumber Song . . . . . Mozart
Rhea Lisonbee, mezzo soprano
Richard Stevenson, piano

Come Back to Sorrento . . . . . de Curtis
Mattinata. . . . . Leoncavallo
Roy Stoner, tenor
Joyce Christopherson, piano

How Lovely is the Hand of God . . . . . Loughborough
Sharon Robinson, mezzo soprano
Sharon Rowsell, piano

Lady Moon . . . . . Edwards
Diane Lewis, mezzo soprano
Sharon Stringham, piano

My Love's an Arbutus . . . . . Irish Air
Janet Tait, soprano
Jennifer Rojas, piano

Traume . . . . . Wagner
Lana Mangelson, mezzo soprano
Sharon Stringham, piano

Florian Song . . . . . Goda

Linda Anderson, mezzo soprano
Cindy Green, piano

Amarilli . . . . . Caccini

Stephen Halliday, tenor
Becky Totten, piano

Star Candles . . . . . Head

Donna Grosbeck, mezzo soprano
Joyce Christopherson, piano

When Love is Kind . . . . . Old English Melody

Kathy Oyler, soprano
Carolyn Hegyessy, piano

Ombra mai fu . . . . . Handel

Kaye Starr Thompson, contralto
Gwyn Harris, piano

Sebben Crudele . . . . . Caldara

Joyce Christopherson, mezzo soprano
Becky Totten, piano

I Wonder as I Wander . . . . . Niles
Loch Lomond . . . . . Scottish Folksong

Delora Wright, mezzo soprano
Sharon Stringham, piano

The Rose . . . . . Cloke
Sounds . . . . . Edward

Betty Bacon, mezzo soprano
Cindy Green, piano

Habanera, from Carmen . . . . . Bizet

Bonnie Baer, mezzo soprano
Kaye Starr Thompson, piano

Che Faro Senza, from Orfeo and Euridice . . . . . Gluck
Blue are His Eyes . . . . . Watts

Rebecca Totten, mezzo soprano
Cindy Green, piano

Pauline's Aria, from Pique Dame . . . . . Tchaikowsky

Ellen Carbine, mezzo soprano
Cindy Green, piano

Stride la Vampa, from Il Trovatore . . . . . Verdi
O Mio Fernando, from La Favorita . . . . . Donizetti

Julie Judd, mezzo soprano
Mary Beth Hill, piano

Er der Herrlichste von allen, from Frauenliebe und Leben . . . . . Schumann
Donde Lieta, from La Boheme . . . . . Puccini
Tout est si beau . . . . . Rachmaninoff

Gwyn Harris, soprano
Kaye Starr Thompson, piano

Voi lo Sapete, from Cavalleria Rusticana . . . . . Mascagni
Plum Pudding . . . . . Bernstein
Slumber Song of the Maddonna . . . . . Head

Karen Otteson, soprano
Cathy Martin, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

Dennis Smith, *trombone*
assisted by Velia Yedra Diago, *piano*

in

FACULTY RECITAL

8:15 p.m.
Friday, December 9, 1966

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 32

PROGRAM

Sonata in D minor ..... Corelli

Preludio
Allamanda
Sarabanda
Giga

Sicilienne ..... Faure

Vocalise ..... Rachmaninoff
(Transcribed for baritone horn by Mr. Smith)

Three Monologues for Trombone ..... Thompson

Allegro vivo
Arietta notturna
Rondino bucolico

INTERMISSION

Trauermusik (Music of Mourning) ..... Hindemith

Langsam
Ruhig bewegt
Lebhaft
Sehr langsam

Fantasy ..... Creston

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday
1966-67 Series

December 9, 1966
No. 33

PROGRAM*

Piano Sonata in A major . . . . . Mozart

James Jett, piano

Duet in G major for Viola and Violin . . . . . Mozart

Allegro

Anne Smith, violin
Chuck Kemp, viola

La plus que leute.. . . . . Debussy

Douglas Childs, piano

Mazurka in A minor, op. 17, no. 4 . . . . . Chopin

Lorraine Parker, piano

Les Collines d'Anacapri . . . . . Debussy

Jeana Stowell, piano

Solo Sonata . . . . . Hindemith

Robert Galbraith, violin

* Jacob Bos, coordinator

Christmas music at midday

Presented by

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF

FINE ARTS AND COMMUNICATIONS

Department of Music

12:10 p.m., Wednesday, December 14, 1966
B. F. Larsen Gallery of Art, Franklin S. Harris Fine Arts Center

1966-67 Series No. 36

CHRISTMAS MUSIC AT MIDDAY

INTRADA ..... Jacob

PASTORALE ..... Corelli

EIN KINDELEIN SO LÖBELICH ..... Scheidt

ES IST EIN ROS' ENTSPRUNGEN ..... Praetorius

ES IST EIN ROS' ENTSPRUNGEN ..... Brahms

Brass Ensemble
Newell Dayley, *conductor*

WISEMEN PROCESSIONAL, from *Amahl and the Night Visitors* .... Meontti

Daniel Knudsen, *tenor*
Richard Waliace, *baritone*
Stephen Bardsley, *bass*
Brandt Curtis, *conductor*

HOW UNTO BETHLEHEM ..... Traditional Italian

IN EXCELSIS GLORIA ..... Peeters

R.O.T.C. Chorus
Ellis Worthen, *conductor*

CAROL OF THE DRUM ..... Davis

Women's Chorus
Kayleen Norton, *piano*
Robert Downs, *conductor*

BRING YOUR PIPES AND BRING YOUR DRUM .....

University Chorale
Jo Marcune, *flute*
Craig Paxman, *drum*
Kurt Weinzinger, *conductor*

THREE FAMILIAR CHRISTMAS CAROLS ..... arr. Campbell

Percussion Ensemble

Craig Paxman	Richard Beeson
Karen Baird	Gaylene Gunn

Robert Campbell, *conductor*

ANCIENT INSTRUMENT ENSEMBLE

James Davis, *tenor recorder*
Keith Loraine, *bass recordeer*
Charles Lundberg, *soprano recorder*
Spencer Poch, *soprano recorder, guitar*
Dorothy Witt, *soprano recorder, tenor viola*
Lynn Carson, *alto recorder*
Lynn Higgins, *alto recorder, harpsichord*
Julie McCoy, *alto recorder, harpsichord*
Stanley Green, *bass viola*
Errol Kuhn, *tenor recorder*
Pam Gillies, *soprano*
James Jensen, *great bass recorder*
Homer, Wakefield, *conductor*

NOEL ..... Slater

DING, DONG, MERRILY HIGH ..... arr. Williamson

WELCOME, YULE ..... Kay

A Cappella Choir
Ralph Woodward, *conductor*

O BONE JESU ..... Ingegneri

GLORY TO GOD ..... Gretchmaninoff

Male Chorus
Ralph Woodward, *conductor*

FANTASIA ON GREENSLEEVES ..... Vaughan-Williams

Symphony Orchestra
Ralph G. Laycock, *conductor*

HALLELUJAH CHORUS from *The Messiah* ..... Handel

Combined Choruses and Orchestra
John R. Halliday, *conductor*

*Jacob Bos, *coordinator*
Robert McDowell, *cover*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

Advent and Christmas Sections

of the

Orgelbücklein
(Little Organ Book)

by
J. S. Bach

Organ Students of
J. J. Keeler and Parley L. Belnap
assisted by
The Chamber Choir
Robert Downs, *conductor*

6:00 p.m.
Wednesday, December 14, 1966
Provo, Tabernacle

1966-67 Series No. 36a

Program

Come Now Saviour of the Heathen ..... J. S. Bach
(Nun Komm Der Heiden Heiland)
Terry Memott, *organ*

God's Son Has Come ..... J. S. Bach
(Gottes Sohn ist Kommen)
Preston Larson, *organ*

Lord, Jesus Christ, The Only Son of God ..... J. S. Bach
(Herr Christ, der Einig' Gott's Sohn)
Raymond Gobin, *organ*

Praised Be Almighty God ..... J. S. Bach
(Lob Sei Dem Allmächtigen Gott)
Peggy Milligan, *organ*

The Child was Born in Bethlehem ..... J. S. Bach
(Puer Natus in Bethlehem)
Walter Whipple, *organ*

Praised Be Thou, Jesus Christ ..... J. S. Bach
(Gelobet Seist Du, Jesu Christ)
Vicki Enders, *organ*

This Day of Rejoicing ..... J. S. Bach
(Der Tag, Der ist so Freundenreich)
Raymond Gobin, *organ*

From Heaven Above to Earth I Come ..... J. S. Bach
(Vom Himmel Hoch, Da Komm' Ich Her)
Marybeth Reynolds, *organ*

From Heaven A Host of Angels Came ..... J. S. Bach
(Vom Himmel kam Der Engel Schar)
Preston Larson, *organ*

In Quiet Joy ..... J. S. Bach
(In Dulci Jubilo)
Marybeth Reynolds, *organ*

Let All Together Praise Our God ..... J. S. Bach
(Lobt Gott, Ihr Christen, Allzugleich)
Marilyn Jackson, *organ*

Jesu, Priceless Treasure ..... J. S. Bach
(Jesu, Meine Freude)
Terry Memmott, *organ*

Now Praise We Christ, the Holy One ..... J. S. Bach
(Christum Wir sollem loben Schon)
Peggy Milligan, *organ*

We, Christians, Rejoice ..... J. S. Bach
Wir Christenleut')
Walter Whipple, *organ*

The four-part chorale will be sung by the Chamber Choir, followed by the Chorale Prelude for Organ.

CHAMBER CHOIR PERSONNEL

First Sopranos	*First Alto*	*First Tenor*	*First Bass*
Katherine Burley	Judy Asay	James Dunaway	Bob Keller
Martha Craig			
Second Sopranos	*Second Alto*	*Second Tenor*	*Second Basses*
Karen Bayless	Cynthia Dunaway	Dave Sargent	Chris Bayless
Betty Peck			Bob Shedd

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

Department of Music

presents

Music for Christmas 1966

8:15 p.m.

Wednesday, December 14, 1966

Thursday, December 15, 1966

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1966-67 Series Nos. 37 & 38

PROGRAM

Prelude by the Brigham Young University Tower Brass

Sonata piano e Forte ..... Giovanni Gabrieli

B.Y.U. Tower Brass

Choir I	*Choir II*
Douglas Wing	Richard Ross
Fred Smith	Allen Johnson
Marta Palmquist	Eugene Webb
Ann Gubler	Rod Harris

Newell Dayley, *conductor*

O Come All Ye Faithful ..... Melody from John F. Wade's *cantus diversi*
arr. Everett Titcomb

Combined Choruses

Ralph G. Laycock, *conductor*
Preston Larsen, *organist*
Gaylord Durland, Randy Towery, *trumpets*
Orion Wood, Russell Harward, *trombones*

Carol of the Heavenly Hosts ..... Richard Kountz

Lo, the Messiah ..... Mario Castelnuovo-Tedesco

Women's Chorus

Robert Downs, *conductor*
Kayleen Norton, *piano*

Fantasia on *Greensleeves* ..... Ralph Vaughan-Williams

Symphony Orchestra

Ralph G. Laycock, *conductor*

Two Carols ..... Peter Warlock

Tyrley, Tyrlow
Balolalow

In dulci jubilo ..... Michael Praetorius

Oratorio Chior

John R. Halliday, *conductor*
Newell Dayley, Gaylord Durland, *trumpets*
Richard Ross, Allen Johnson, *trombones*

O Bone Jesu ..... Marc Antonio Ingegneri

A Virgin Most Pure ..... Halsey Stevens

Male Chorus

Ralph Woodward, *conductor*

Noel ..... Jean Slater

O Magnum Mysterium ..... Francis Poulenc

Welcome Yule ..... Ulysses Kay

A Cappella Choir

Ralph Woodward, *conductor*

Gloria ..... Alan Hovhaness

Combined Choruses
Symphony Orchestra

Ralph G. Laycock, *conductor*

PARTICIPATING ORGANIZATIONS

Tower Brass
Newell Dayley, *conductor*

Women's Chorus
Robert Downs, *conductor*

Male Chorus
Ralph Woodward, *conductor*

Oratorio Chior
John R. Halliday, *conductor*

Symphony Orchestra
Ralph G. Laycock, *conductor*

A Cappella Choir
Ralph Woodward, *conductor*

Preston Gledhill, *reader*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — January 4, 1967
1966-67 Series — No. 39

PROGRAM*

Sonata in D Major . . . . . Handel
Dale Johnson, violin
Robert Shedd, piano

The Lark . . . . . Dvorak

Ständchen . . . . . Brahms
Nevaida Ries, soprano
Lynelle Sharp, piano

Voi lo Sapete, from Cavalleria Rusticana . . . . . Mascagni

Gretchen am Spinnrade . . . . . Schubert
Holly Gudmundson, soprano
Susan Broadbent, piano

Nocturne, op. 9, no. 2 . . . . . Chopin
Lynne Ambler, piano

Fiocca la neve . . . . . Cimara

In the Silence of Night . . . . . Rachmaninoff
Relva Bowring, soprano
Janet Larson, piano

Lieder eines fahrenden Gesellen . . . . . Mahler

Wenn mein Schatz Hochzeit macht
Ging heut' Morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen

Linda Hallet, soprano
Jean Blaser, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CHAMBER ORCHESTRA

Ralph G. Laycock, *Director*

guest artists

Jo Marcune, *flute*
Robert D. Galbraith, *violin*
Jo Lane Laycock, *harpsichord*

8:15 p.m.
Thursday, January 5, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series, No. 41

PROGRAM

Suite No. 3 in D Major ..... J. S. Bach (1685-1750)
- Ouverture
- Air
- Gavotte I & II
- Bouree
- Gigue

Fifth Brandenburg Concerto ..... J. S. Bach (1685-1750)
- Allegro
- Affetuoso
- Allegro

Jo Marcune, *flute*
Robert D. Galbraith, *violin*
Jo Lane Laycock, *harpsichord*

Sinfonia in Re, per orchestra da camera ..... M. Clementi (1752-1832)
- Grave-Allegro assai
- Andante
- Minuetto un poco allegro
- Allegro assai

INTERMISSION

Pelleas and Melisande ..... J. Sibelius (1865-1957)
- At the castle gate
- Melisande
- At the seashore
- A fountain in the park
- The three blind sisters
- Pastorale
- Melisande at the spinning wheel
- Entr'acte
- The death of Melisande

La Oracíon Del Torero ..... J. Turina (1882-1949)
(for strings only)

Soirées Musicales (Suite of Five Movements from Rossini) ..... B. Britten (1913-)
- March
- Canzonetta
- Tirolese
- Bolero
- Tarantella

CHAMBER ORCHESTRA PERSONNEL

Ralph G. Laycock, *Director*

Violin

Robert D. Galbraith, *Concertmaster*
Mel Stott
Ginny Philips
Teresa Sanders
Sharon Hintze
Ann Williams
John E. Ribera
Dale Johnson
Darlene Sanders

Viola

Dan Blakeslee
Janet Smith
John Englund
Barbara Clements

Cello

Dorothy Witt
Stanley Green
Richard Marsden

Bass

David Ward
David Adams

Flute and Piccolo

Jo Marcune
Helen Carey

Oboe and English Horn

Martha Craig
Jean Hall

Clarinet

Judy Asay
Bob Bowring

Bassoon

Alex Sutherland
Ardith Freeman

French horn

Patricia Smith
Claude Richards

Trumpet

Newell Dayley
Gaylord Durland
Randy Towery

Trombone

Richard Ross

Timpani and Percussion

Karen Baird
John Beeson
Gaylene Gunn

Harp

Carolyn Paxman

Harpsichord

Jo Lane Laycock

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — January 6, 1967
1966-67 Series — No. 41A

PROGRAM*

Concert Rondo . . . . . Mozart
Pat Smith, French horn
Coleen James, piano

Premier Solo de Concours . . . . . Andrieu
Eugene Webb, baritone horn
Lynn Dean, piano

Minuet . . . . . J. S. Bach
Two Part Invention, No. 4 . . . . . J. S. Bach
Gaylene Gunn, xylophone
Karen Baird, marimba

Pas de Deux . . . . . Russell
I. Prologue and March
II. Andante resoluto
III. Scherzo
Judy Asay, clarinet
Craig Paxman, percussion

Musette . . . . . J. S. Bach
Minuet . . . . . J. S. Bach
Marche . . . . . J. S. Bach
Carl Williams, xylophone
Craig Paxman, marimba

Quintession . . . . . Jemison
Prelude and Allegro . . . . . Volz
PERCUSSION
Richard Beeson — Harold Hessler
Gaylene Gunn — Craig Paxman
Brian Smith

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

UNIVERSITY CHORALE

Kurt Weinzinger, *conductor*

and

BRASS ENSEMBLE

Newell Dayley, *conductor*

8:15 p.m.

Monday, January 9, 1967

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 42

Program

I

New Year Carol ..... arr. George Lynn

Bring Your Pipes and Bring Your Drum ..... Robert B. Reed
Jo Marcune, *flute*
Craig Paxman, *drum*

Blessed Jesu, Fount of Mercy, from *Stabat Mater* ..... Anton Dvorak

Eternal Ruler of the Ceaseless Round ..... Don Malin

II

Intrada ..... Gordon Jacob

Three Pieces ..... J. Pezel
Intrade
Sarabande
Bal

Morgenmusic ..... Paul Hindemith

III

Fanfare and Chorus ..... Dietrich Buxtehude
(additional verses by Terry Jensen and Karla Mortensen)

Jesu, Come Let Us Praise Thee ..... J. S. Bach
B.Y.U. Brass Ensemble
University Chorale
Newell Dayley, *conductor*

IV

To Music ..... Franz Schubert

The Fishermaiden ..... Franz Schubert
Chuck Borough, *tenor* arr. Fredrick Davis

I Look Into Your Eyes So Dear ..... Robert Schumann
arr. Stuart Churchill

I'll Not Complain ..... Robert Schumann
arr. Stuart Churchill

V

Passacaglia ..... J. J. Keeler
Marybeth Reynolds, *organ*

Five Canzonets ..... Jean Berger
Snake Baked a Hoecake
The Prune Song
Grasshopper Song
Hobby Horse
The Frisco Whale

B.Y.U. BRASS ENSEMBLE

Newell Dayley, *conductor*

Trumpets
Ron Keith
Fred Smith
Randy Towery
Doug Wing

Horns
Marta Palmquist
Ann Gubler

Trombones
Richard Ross
Allen Johnson

Baritone
Eugene Webb

Tuba
Rod Harris

UNIVERSITY CHORALE

Kurt Weinzinger, *conductor*

Marybeth Reynolds, *accompanist*

Sopranos
Marilyn Anderson
Dawn Giles
Marie Nelson
Teddie Lou Steiner
Janna Jensen
Susan Bartholic
Barbara Fish
Jan Gibbons
Sally Randall
Bonnie Wariner
Dinaa Cornaby
Corinne Peterson
Jeanie Harvey
Michelle Welcher
Sandy Lewis
Andrea Dawson
Gaye Ulrich
Carol Brehn
Maxene Belnap
Linda Larson
Lou Jean Willis
Ly Nue Secor
Linda Farnsworth
Phyletta Jiacoletti
Kaye Hendrickson
Gayle Brumgle
Ruth Shaw
Tenna Gilbert
Dorothy Cannon
Gail Hudson
Pamela Fraser
Carol Ray
Cathy Vance
Kathlyn White
Karin Johnson
Carol Herzog
Jennifer Arnold
Elizabeth Carr
Nancy Fletcher
Louana Nelson
Pat Gurr
Peggy Monahan
Lizzi Nielsen
Katherine Goodsell
Nanieve Callahan
Carolyn Rounds
Sandy Sweetland
Karen Harding
Elaine Smith
Cleo Powell
Carol Sue Marchant
Susan Carr
Lynda Foote
Carolie Christensen
Candy Parsons
Sandy Clements
Barbara McBride
Michelle Moody
Mary Jenne Merrill
Auverne Hovel
Carol Benavidez
Rose Weidenheimer
Lynda Redi
Janet Pace
Ruth Hay
Marilyn Andrus
Judith Ann Ellis
Linda Petrone
Hannelore Limpert
Kiyoko Yamagishi
Mary Rickett
Tamyra Tipper
Sheila Price
Becky Smith
Laraine Sims
Ann Doty
Jan Baird
Joanna Harris
Sandra Christensen
Kaye Wahlquist
Evelyn Grapes
Ruth Van Patten
Sonja Jensen
Peggy Ellis
Sharon Skousen
Christy Folsom
Dorothy Olsen
Marilyn Halladay
Janine Lusk
Jeanne Leng
Valerie McCullock
Schauna Atkinson
Cathy Schaefer
Jannis Duehlmeier
Terrie Leonard
Edith Gibb
Terri Toyn
Janeane McClellan
Susan Clement
Kathy Goss

Altos
Nancy Miller
Veda Woolley
Pat Harris
Karla Dawn Peck
Gay Bennett
Delora Foster
Linda Shelley
Jean Gilbert
Julene Manwaring
Cheryl Miller
Linda Latam
Margaret Johnson
Connie Kemsley
Sandy Belcher
Joyce Lane
Jill Locke
Ellen Prusse
Kristine Beckstrom
Corilee Spendlove
Sandra Macdonald
Janice Perry
Bonilyn Walker
Terry Jensen
Evelyn Hubbard
Sylvia Wilson
Louise Romney
Esther Swensen
Mary Allen
Sue Haring
Karen Wood
Lois Bonham
Linda Blackwelder
Claren Gay Ripley
Evelyn Call
Marlue Bushman
Carol Peine
Cheri Lynn Ostler
Linda Brunner
Marilyn Johnson
Kathy Hegler
Judith Parks
Barbara Jones
Roma Parkinson
Marty Clarke
Linda Johnson
Linda Wells
Marietta Clarke
Doreen Crockett
Andrea Archibald
Elaine Skidmore
Diane Gleason
Susan Baxter
Cherilyn Lundwall
Bonnie Davis
Alene Montgomery
Ann Millward
Janet Davidson
Judy Cusick
Kathleen Felt
Pat Hatch
Connie Backlund
Joyce Hanny
Paula Fairbanks
Laure Kearl
Paula Neil
Pamela Bates
Linda Scott
Colleen Casaday
Geraldine Jensen

Shirley Matsumori
Mary Murdock
Susan Anderson
Wendy Ashton
Elaine Jackson
Christine Rice
Sharon Galloway
Becky Adams
Kathi McMillan
Elaine Coombs
Susan Anderton
Barbara Sorensen
Nancy Gillette
Sharon Donnelly
Lotte Hansen
Sandra West
Barbara Nelson
Millie Neville
Dianne Jensen
Karla Mortensen
Marlene Koplin
Charmain Rasmussen
Janet Heiniger
Marilyn Shirley
Janet Callister
Judy Bentley
Judy Boice
Delene Burns

Kathy Waite
Carney Marie Kam
Cheryl West
Julie Johnson
Sheila Neville
Kathy Olson
Virginia Akers
Peggy Quinton
Jill Rushton
Loralee Priday
Elaine Peterson
Virginia Peterson
Maureen Evanson
Patricia Riepe

Tenors
Jean C. L. Rigaud
Steven Bradford
Dan Bremer
James W. Grant
Paula Swensen
Gerry Blackwelder
Arthur Tilford
Chuck Borough
Tom Tomer
Steven Butler
Ralph Egan

Jean Newbold
Robert Posey
Roger Peterson
Alan Gunther
Wilson Conover
Paula Griff
Margie Glines
Janet Jenkins
Linda Smart
Marty Van Wert
Darl Andersen
Cole Sorensen
Kent Jensen
Greg Hansen
Steven Jones
Craig Paxman

Basses
Thomas Mitchell
John White
Mark Alder
Gregory Stringham
Craig Bailey
Bruce Murray
Truman Leishman
Lawrence Kreh
William Hatch

Ray Brownlee
David Lamb
John Ollis
James Jett
Richard Granquist
Richard Worthen
Thomas Tenney
Michael Bliss
Keith Dahl
Phil Bennion
Dennis Petersen
Vaughan Cook
Bill Blimes
Jack Gilbert
Larry North
William Scott
James Palmer
Vaedon Smith
Paul Provost
John McCollum
Terry Hansen
Jerry Matosich
Jack Meyerhoffer
Jerry Robinson
Lloyd Weenig
Carvel Thatcher
Pete Bruce
Ed Fox

UNIVERSITY CHORALE OFFICERS

Darl Andersen, *president*
Jean C.L. Rigaud, *vice-president*
Carol Ray, *secretary-treasurer*
Marilyn Anderson, *social chairman*
Truman Leishman, *social chairman*
Judy Bentley, *publicity chairman*
Evan L. Call, *attendance secretary*

Your attention is directed to the nationally broadcast "SPEAKING OF MUSIC," a twenty-five minute program of music performed by the Brigham Young University Music Department, aired locally over KOVO and KALL, as well as other ABC affiliates, at 2:30 p.m. each Sunday afternoon.

Ushering compliments: Circle K International

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Monday
1966-67 Series

January 9, 1967
No. 42a

PROGRAM*

Prelude and Fugue in A-flat major . . . . . Bach
Linnea Hall, piano

Notturno . . . . . Respighi
Paula Stevig, piano

Would You Gain the Tender Creature . . . . . Handel

Lasciatemi Morire . . . . . Monteverdi
William Stirland, tenor

Beau Soir . . . . . Debussy

Après un Rêve . . . . . Fauré
David Higginson, tenor
Trish Christensen, piano

Quartet, op. 18, no. 3 . . . . . Beethoven
Darlene Cook, first violin
John Ribera, second violin
Chuck Kemp, viola
Brent Taylor, cello

Quartet, op. 18, no. 4 . . . . . Beethoven

Allegro ma non tanto
Scherzo

Jinny Philips, first violin
Mary Ellen Schoffield, second violin
Dan Blakeslee, viola
Leta Boyer, cello

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

Michael F. Moody, *organ*

student of J. J. Keeler

assisted by

Cynthia Williams Dunaway, *contralto*
and
Diane Bastian, *piano*

in

GRADUATE RECITAL

8:15 p.m.

Wednesday, January 11, 1967

Provo Tabernacle

1966-67 Series No. 43a

Program

I

Fantasia and Fugue in C minor ..... J. S. Bach

II

Cantabile ..... César Franck

Sketch in C ..... Robert Schumann

III

Omnipotence ..... Franz Schubert

At the Well ..... Richard Hageman

Cynthia Dunaway, *contralto*
Diane Bastian, *piano*

IV

Prelude on "Rhosymedre" ..... Ralph Vaughn-Williams

Four Pieces ..... Marcel Dupré

Antiphon 1 While the King Sitteth at His Table

Anthiphon 3 I Am Black but Comely, O Ye Daughters of Jerusalem

Ave Maria Stella 3 So Now as We Journey, Aid Our Weak Endeavor

Magnificat 6 Gloria

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — January 11, 1967
1966-67 Series — No. 43b

PROGRAM*

Prelude and Fugue in F major . . . . . J. S. Bach

Chorale Prelude: How Brightly Shines the Morning Star . . . . . Peeters
David Ellsworth, organ

Che Faro Senze Euridice . . . . . Gluck
Rebecca Totten, mezzo-soprano
Ema Jo Bascom, piano

Pleurez! pleurez, mes yeux! . . . . . Massenet

The Pasture . . . . . Naginski

Sure on This Shining Night . . . . . Barber
Jeanette Alleman, soprano
Janet Larsen, piano

A Legend . . . . . Tchaikowsky

Miranda . . . . . Hageman
Nevaida Ries, soprano
Lynelle Sharp, piano

Bachianas Brasileiras No. 6 . . . . . Villa-Lobos
For Flute and Bassoon
Jo Marcune, flute
Tonia Marcune, bassoon

Trio for drei Fagotte . . . . . Bergt
Allegro vivace - Adagio - Allegro scherzando
Alex Sutherland
Tonia Marcune
Scott Dorton

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

SYMPHONY ORCHESTRA

Ralph G. Laycock, *director*

8:15 p.m.
Thursday, January 12, 1967

Gerrit de Jong, Jr. Concert Hall
Franklin S. Harris Fine Arts Center

1966-67 Series, No. 44

PROGRAM

Variations On A Theme Of Joseph Haydn, Op. 56a ..... Johannes Brahms

Chorale St. Antoni; Andante
Var. I, poco più animato
Var. II, più vivace
Var. III, con moto
Var. IV, andante con moto
Var. V, vivace
Var. VI, vivace
Var. VII, grazioso
Var. VIII, presto non troppo
Finale, andante

Symphony No. 7 in A Major, Op. 92 ..... Ludwig van Beethoven

I. Poco sostenuto—vivace
II. Allegretto
III. Presto—assai meno presto—presto
IV. Allegro con brio

INTERMISSION

The Unanswered Question ..... Charles E. Ives

Flute	*Trumpet*
Jo Marcune	Newell Dayley
Helen Carey	
Linda Laycock	
Claudia Dayton	

Credendum (*Article of Faith*) ..... William Schuman

I. Declaration
II. Chorale
III. Finale

(performed without break)

SYMPHONY ORCHESTRA PERSONNEL

Ralph G. Laycock, *director*

First Violin

Robert D. Galbraith, *concertmaster*
Doris Ann Biggers
Darlene Cook
Linda Cropper
Steven Goodman
Dale Johnson
Cathie Olson
Cheryln Olson
Ginny Philips
John E. Ribera
Darlene Sanders
Teresa Sanders
Margaret Simmons
Mel Stott
Ann Williams
Katheryn Young

Second Violin

Cynthia Vance, *principal*
Geralee Andrus
Bobbee Bitner
Richard Galbraith
Will Heider
Sandy Jackson
Joan Knudsen
Denise Marshall
Julia Monson
Margaret Ray
Jeannie Roach
Forest Simmons
Carolyn Smith
Christine Snowball
Renee Swenson
Rise Jan Talbot
Carlene Williams
Cheryl Woolf

Viola

Janet Smith, *principal*
Barbara Clements
Steve Day
John Englund
David Hamilton
Coleen S. James
Charles Kemp
Georgia Law
Loraine West

Cello

Dorothy Witt, *principal*
Leta Boyer
Rose Anne Callister
Janice Edens
Robert Englund
Stanley Green
Diane Kirkham
Richard Marsden
Teckla Rowland
Brent E. Taylor
Walter Whipple

Bass

Noel G. Brown, *principal*
David Adams
Vicki Enders
William Everitt
Dell Fields
Jerry R. Jackman
David Ward

Piccolo

Helen Carey
Linda Laycock

Flute

Jo Marcune*
Helen Carey
Linda Laycock
Claudia Dayton

Oboe

Martha Craig*
Jean Hall
Martha Oliphant
Sherry Martin

English horn

Jean Hall

Eb Clarinet

Bruce Bastian

Clarinet

Judy Asay*
Bob Bowring
Cheryl Oliver
Kathy Kennard

Bass Clarinet

Bob Bowring

Bassoon

Alex Sutherland*
Ardith Freeman
Stanley Kraczek
Tonia Marcune

Contra-Bassoon

Tonia Marcune

French horns

Patricia Smith*
Claude Richards
Marta Palmquist
Yeo Bai Lee
Fonz Allen
Jeanne Maughan

Trumpet

Newell Dayley*
Gaylord Durland
Randy Towery
Stanley Knoles

*Section Leader

Trombone

Richard Ross*
Orion Wood
Russell Harward

Tenor Tuba

Eugene Webb

Bass Tuba

James Brague

Harp

Carolyn Paxman

Piano

Lynn Dean

Timpani

Karen Baird

Percussion

Karen Baird*
John R. Beeson
Gaylene Gunn
Harold Hessler
Carl Williams

Your attention is directed to the nationally broadcast "SPEAKING OF MUSIC," a twenty-five minute program of music performed by the Brigham Young University Music Department, aired locally over KOVO and KALL, as well as other ABC affiliates, at 2:30 each Sunday afternoon.

Ushering compliments: Circle K. International

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

Boyd M Hunter, *trombone*

student of Dennis Smith

assisted by
Linda Fennimore, *piano*

in

GRADUATE RECITAL

8:15 p.m.
Friday, January 13, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 45a

Program

Andante et Allegro ..... Barat

Fantaise Concertante ..... Bonneau

Concerto No. 10 ..... Blazhevich

Intermission

Sonata ..... Poulenc

Allegro moderato
Andante
Rondeau

Newell K. Dayley, *trumpet*
Yeo Bai Lee, *French horn*

Vocalise in C# minor, op. 34, no. 14 ..... Rachmaninoff

Sonata ..... Hindemith

Allegro moderato maestaso
Allegretto grazioso
Allegro pesante . . . Lied des Raufbolds (Swashbuckler's Song)
Allegro moderato maestoso

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — January 13, 1967
1966-67 Series — No. 45

PROGRAM*

An Chloe . . . . . Mozart

Oh! Had I Jubal's Lyre . . . . . Handel
Margaret Lee, soprano
Susan Broadbent, piano

Si trai cappi, from "Berenice" . . . . . Handel

Vissi d'arte, from "Tosca" . . . . . Puccini
Kathleen Perry, soprano
Diane Kapp, piano

Nocturne in C# minor, op. 27 no. 1 . . . . . Chopin
Sharon Stringham, piano

Nocturne . . . . . Chopin
Lynne Ambler, piano

Farewell ye Forests . . . . . Tschaikowsky

Mon Coeur sourra ta voix . . . . . Saint-Saens
Sylvia Meyers, soprano
Billie Grigg, piano

Toccata for Piano . . . . . Rorem
Jeanne Peterson, piano

Song Without Words, No. 1 in E Major . . . . . Mendelssohn
Charles Madden

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Monday, 4:10 p.m. — January 16, 1967
1966-67 Series — No. 48

PROGRAM*

The Opener . . . . . Holman

Yesterday . . . . . John Lennon

Contemporary Jazz Ensemble

The Sound of Music . . . . . Richard Rodgers

All My Loving . . . . . John Lennon

Cheryln Olson, vocalist

How My Heart Sings . . . . . Earl Zindars

Alfie . . . . . Burt Bacharach

Walkin' . . . . . Miles Davis

Contemporary Jazz Trio

Trumpets	Trombones	Saxes	Rhythm
Bob Bray	Cordell Chipman	Paul Trethewey	Jerry Jackman, bass
Stan Knoles	Guy Wymore	Bruce Bastian	Spencer Poch, guitar
Ron Keith	Jim Brague	Preston Lloyd	Bob Campbell, drums
Fred Smith	Erick Erickson	Ken North	
Doug Wing	Richard Ross	Emil Geddes	
Gaylord Durland			

Trio
Preston Kies, piano
Lars Yorgason, bass
Bob Campbell, drums

Preston Kies, conductor

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

Walter Whipple
Bonnie L. Goodliffe
Peggy Milligan
Marybeth Reynolds

Students of J. J. Keeler

in an

ORGAN RECITAL

8:40 p.m.

Sunday, January 22, 1967

Provo Tabernacle

1966-67 Series No. 46a

Program

I

Variations: "Mein junges Leben hat ein End" ..... Sweelinck

Magnificat: "My Soul Doth Magnify the Lord" ..... Dupré

Prelude and Fugue in C Major (Leipzig) ..... Bach
Walter Whipple, *organ*

II

Fantasia in F minor ..... Mozart
Adagio
Allegro
Adagio

Triple Fugue in Eb Major (St. Anne) ..... Bach
Bonnie L. Goodliffe, *organ*

III

Chorale Prelude: "O God, Thou Faithful God" ..... Peeters

Prelude and Fugue in E minor ..... Bruhns

Cortege and Litanie ..... Dupré
Peggy Milligan, *organ*

IV

Third Sonata ..... Mendelssohn
Con moto maestoso, poco a poco piu animato

Passacaglia in G minor ..... Keeler
Marybeth Reynolds, *organ*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

Robert Cundick, *organ*

in

FACULTY RECITAL

8:15 p.m.
Monday, January 23, 1967

Provo Tabernacle

1966-67 Series No. 47

Program

Fantasia and Fugue in C minor ..... J. S. Bach

Pastorale ..... J. S. Bach

Andante
Allegro
Larghetto
Allegro

Prelude, Fugue and Variation ..... César Franck

Two Pieces ..... Louis Vierne

Berceuse
Scherzetto

Passacaglia ..... Frank Martin

Folk Tune ..... Percy Whitlock

Toccata ..... Theodore Dubois

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SALZBURG WOMEN'S ENSEMBLE

and

SALZBURG CHAMBER CHOIR

Kurt Weinzinger, *conductor*

in

FAREWELL CONCERT

8:15 p.m.

Friday, January 27, 1967

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 49

PROGRAM

I

The XXIII Psalm, op. 132 ..... Schubert - Saar

Staendchen (Serenade), op. 135 ..... Schubert

Gayle Groo, *guest soloist*

In the Boat ..... Grieg - Stickles

Zueignung (Dedication), op. 10, no. 1 ..... Strauss

May Day Carol ..... arr. Taylor

SALZBURG WOMEN'S ENSEMBLE

II

Trio I, op. 49 ..... Mendelssohn

Molto allegro ed agitato

Virginia Philips, *violin*
Leta Boyer, *cello*
Marybeth Reynolds, *piano*

III

Four Folk Songs ..... Brahms

In stiller Nacht (In the Night)
Abschiedslied (I'm Going Away)
Der tote Knabe (The Dead Youth)
Die Wollust in den Maien (How Lovely is the Maytime)

Three Elizabethian Part Songs ..... Vaughan-Williams

Sweet Day
The Willow Song
O Mistress Mine

Four Slovak Folk Songs ..... Bartók

Das traurige Maegdlein (The Hapless Maiden)
Auf der Alm (In the Alps)
Essen, trinken, tanzen (Eating, Drinking, Dancing)
Hej, die Pfeifen klingen (Hi, the Bagpipes Sound)

SALZBURG CHAMBER CHOIR

PERSONNEL

Salzburg Women's Ensemble

Billie Grigg, *accompanist*

First Sopranos	*Second Sopranos*	*First Altos*	*Second Altos*
Carol Ann Goodson	Anne F. Butler	Alison Farnsworth	Grace Farnsworth
Margaret Hill	Susan Cox	Jo Lene M. Gold	Heidi Hammond
Verla La Brue	Grettl Haglund	Leanna Macintosh	Julie Peart
Bonnie Nibley	Bonnie Johnson	Mary Ann Prince	Jeanette Robinson
Marcia Russon	Sharon Stringam	Linda Robinson	Diane Scoville
Dawn House		June Williams	Carol Lee Stout
Phyllis Lyman		Ann Pickering	Verlee Lauritzen

Salzburg Chamber Choir

Michael F. Moody, *assistant*

Marybeth Reynolds, *accompanist*

First Sopranos	*Second Sopranos*	*First Altos*	*Second Altos*
Melva Allred	Anne F. Butler	Leta Boyer	Carolyn Hill
Carol Ann Goodson	Connie Kirkman	Janis Denton	Marybeth Reynolds
Holly Gudmundson	Ginny Philips	Susan Johnson	Jeanette Robinson
Margaret Hill	Marcia Russon	Leanna Macintosh	Diane Scoville
Verla La Brue		Sylvia Meyers	Sharon Stringham
		Ann Pickering	

Tenors	*Baritones*	*Basses*
Evan L. Call	Dan Blakeslee	Ebbie Davis
Dean B. Farnsworth	Dave Farnsworth	Don Eardly
Michael F. Moody	James A. Smith	Gary D. Guthrie
Dennis Waite	James Jett	Wayne C. Westman
Keith Peery		
Kent Ballard		

Parents, relatives and friends of students participating in the "Semester Abroad" program are invited to stay for the reception after the concert.

SEMESTER ABROAD PROGRAM

Robert C. Taylor, *host*
Director of Travel Studies

Salzburg Faculty

Hans-Wilhelm Kelling
Director of the Salzburg Program

Dean B. Farnsworth
Kurt Weinzinger

Salzburg Studentbody Officers

Wayne C. Westman, *president*
Marcia Russon, *culture vice-president*
Bonnie Johnson, *social vice-president*
Julie Peart, *secretary-historian*

Grenoble Faculty

J. Reuben Clark, III
Director of the Grenoble Program

Louis B. Carson
Louis Midgley

Grenoble Studentbody Officers

Walter Barlow, *president*
Susan Strong, *culture vice-president*
Margie MacNair, *social vice-president*
Wendy Jacobsen, *secretary-historian*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

Paul Pollei, *piano*

in

FACULTY RECITAL

8:15 p.m.
Thursday, February 2, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 50

PROGRAM

I

Ludus Tonalis (1943) ..... Hindemith

Praeludium and Fugue in C

Interludium and Fugue in F

Interludium and Fugue in E

II

Fifteen Variations in Eb Major, op. 35 "Eroica" ..... Beethoven

INTERMISSION

III

Valses nobles et sentimentales (1911) ..... Ravel

IV

Ballade in f minor, op. 52 ..... Chopin

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
1966-67 Series

February 8, 1967
No. 51

PROGRAM*

Feux d'artifice . . . . . Debussy
Ruth Thomson, piano

La cathedrale englontie . . . . . Debussy
Karen Spnseller, piano

Sonata No. 1 for Clarinet and Piano . . . . . Brahms
Allegro amabile
Cheryl Oliver, clarinet
Arthur Barnes, piano

Sonata for Bassoon and Piano . . . . . Hindemith
I Leicht Bewegt
II Langsam, March, Pastorale, Ruhig
Alex Sutherland, bassoon
Dan Harrison, piano

Concerto . . . . . Strauss
Pat Smith, French horn
Ruth Thomson, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

AN EVENING OF CHAMBER MUSIC

Featuring Music Faculty

8:15 p.m.

Monday, February 13, 1967

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 54

Program

"Gott du has es wohl gefuget," for Soprano, Bass, Oboe and Continuo, from Cantata No. 63 ..... Bach

Margaret Woodward, *soprano*
Ralph Woodward, *bass*
Darrel Stubbs, *oboe*
Glenn R. Williams, *bassoon*
Paul Pollei, *piano*

Five Pieces for Clarinet and Bassoon ..... Keller

Off in a Cloud of Dust!
Lullaby
Invention
Night Ravens
Finale

Ralph G. Laycock, *clarinet*
Glenn R. Williams, *bassoon*

Sonata No. 9 in A, op. 47, "Kreutzer" ..... Beethoven

Adagio sostenuto—Presto
Andante con variazione
Presto

Percy Kalt, *violin*
Robert Smith, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

Michael J. Moore, *piano*
student of Joseph Kliass

in

SOLO RECITAL

8:15 p.m.
Wednesday, February 22, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 59

Program

Intermezzo, op. 117, no. 2 ..... Brahms

Capriccio, op. 76, no. 1 ..... Brahms

Intermezzo, op. 118, no. 6 ..... Brahms

Sonata in F minor, op. 5 ..... Brahms

Allegro maestoso
Andante espressivo
Scherzo - Allegro energico
Intermezzo - Andante molto
Finale - Allegro moderato ma rubato

Intermission

Hommage a S. Pickwick Esg. P.P.M.P.C. ..... Debussy

La Puerta del Vino ..... Debussy

Les sons el les parfumes tournent l'air du soir ..... Debussy

Sonata No. 6. op. 82 ..... Prokofiev

Allegro moderato
Allegretto
Tempo di valzer lentissimo
Vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MALE CHORUS

WINTER CONCERT

Ralph Woodward, *conductor*

assisted by

CHAMBER SINGERS
Robert Downs, *conductor*

8:15 p.m.
Friday, February 24, 1967

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 61

PROGRAM

I

Adoramus te, Christe! ..... G. P. da Palestrina

We adore Thee, Christ, and bless Thee
Who by Thy holy cross hast redeemed the World.
Thour hast died for us, Lord;
Have mercy upon us!

O, My God, I am not Worthy ..... Tomas Luis Vittoria

Inveni, David ..... Anton Bruckner

I have found David my servant;
With my holy oil have I anointed him:
With whom my hand shall be established:
Mine arm also shall strengthen him. Alleluia!
Psalm 89:20-21

Psaume 121 ..... Darius Milhaud

I was glad when they said unto me,
Let us go into the house of the Lord.
Our feet shall stand within thy gates, O Jerusalem
Jerusalem is builded as a city that is compact together:
Whither the tribes go up, the tribes of the Lord,
Unto the testimony of Israel,
To give thanks unto the name of the Lord.
For there are set thrones of judgment,
The thrones of the house of David.
Pray for the peace of Jerusalem:
They shall prosper that love Thee:
Peace be within thy walls,
And prosperity within thy palaces.
For my brethren and companions' sakes,
I will now say, Peace be within thee
Because of the house of the Lord our God
I will seek thy good.

II

Five Folk Songs ..... Johannes Brahms

A Diadem, a Wondrous Gem
The Huntsman and the Songbirds
In Shadows of Night
The Twelve Disciples
O Dearest Jesus

CHAMBER SINGERS

Robert Downs, *conductor*

III

Two Carols ..... Halsey Stevens

What Sweeter Music

A Virgin Most Pure

Two Songs from "Frostiana" ..... Rannall Thompson

Stopping by Woods on a Snowy Evening

The Pasture

IV

L'Ile de Joie ..... Claude Debussy

Arthur Barnes, *piano*

V

We Be Soldiers Three ..... Stanley Fletcher

Shadrack ..... Robert MacGimsey

Songs mein Grossmama Sang ..... Lloyd Pfautsch

Fraulein Bo-Peepen

Jack und Jill

MALE CHORUS PERSONNEL

Dr. Ralph Woodward, *conductor*
Preston Kies, *graduate assistant*
Patti O'Brien, *accompanist*

First Tenors

Kent Bailey
Larry Barber
Vernon Barrett
Bruce Bingham
Joe Clark
Kim Jacobs
Larry LeBaron
James Miller
Dwayne Wight
Charles Wilkinson
Noel Zabriskie

Second Tenors

Roger Crandall
David Eyre
Michael Hamblin
Arlen Housekeeper
Thomas Huntamer
Larry Litster
Harold Monson
Ken Noble
Scott Stanger
George Taylor
Richard Wastell

First Basses

Ray Ashby
Dennis Atkinson
Arthur Barnes
Robert Clark
Merrill Cox
Vance Dunn
Pete Groesbeck
David James
Stuart Kempton
Preston Kies
Russell Mauritzen
Douglas Mills
James Roach
John Roach
Bill Scott
Bruce Steadman

Second Basses

Charles Bush
Roy Barraclough
Douglas Childs
William Fox
Gary Green
John Henderson
Keith Leonard
Robert Olsen
Nick Randall
Leo Smigelski
Reid Stewart

Choir Officers

Larry Litster, *president*
Larry LeBaron, *secretary*
Robert Clark, *tour chairman*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WHY CHAMBER MUSIC?
A RECITAL ANNOTATED

Featuring Student Chamber Groups

Comments by Darrel W. Stubbs

8:15 p.m.

Monday, February 27, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 63

PROGRAM

Quartet No. 1 in C minor, op. 51 ..... Brahms

Allegro

Robert Galbraith, *violin*
Steven Goodman, *violin*
David Hamilton, *viola*
Stanley Green, *cello*

Quintet for Wind Instruments ..... Piston

Animato
Con tenerezza
Scherzando
Allegro comodo

Jo Marcune, *flute*
Martha Sargent, *oboe*
Judy Asay, *clarinet*
Alex Sutherland, *bassoon*
Martha Palmquist, *Frence horn*

Overture on Hebrew Themes for Clarinet, ... Prokofieff
String Quartet, and Piano

Judy Asay, *clarinet*
Dale Johnson, *violin*
Darlene Sanders, *violin*
Linda Fennimore, *piano*
John Englund, *viola*
Robert Englund, *cello*

Sonata No. 1 in B minor for Flute and Piano ..... Bach

Andante
Largo e dolce
Presto - allegro

Jo Marcune, *flute*
JoLane Laycock, *piano*

Quartet in F major ..... Ravel

Allegro moderato

Cynthia Vance, *violin*
Teresa Sanders, *violin*
Janet Smith, *viola*
Dorothy Witt, *cello*

The Second Time Around ..... Van Heusen

Goin' Out of My Mead ..... Randazzo-Weinstein

Preston Kies, *piano*
Don West, *bass*
Richard Beeson, *drums*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

UTAH VALLEY YOUTH SYMPHONY

Ralph G. Laycock, *director*

8:15 p.m.

Monday, March 6, 1967

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 66

PROGRAM

Overture in D major ..... Schubert

Symphony in F major ..... Dittersdorf

Allegro moderato

Ballet Music, from *Faust* ..... Gounod

No. 5 Moderato con moto

No. 7 Allegro vivo

Marche Slav (Excerpts) ..... Tschaikowsky-Herfurth

INTERMISSION

Dance Rhythms, op. 58 ..... Riegger

Prelude for Orchestra ..... Klauss

Gopak ..... Musorgsky

March and Chorus, from *Tannhäuser* ..... Wagner

UTAH VALLEY YOUTH SYMPHONY PERSONNEL

Ralph G. Laycock, *director*

First Violins
Craig Rollins
concertmaster
Don Pyne
principal
Michael Bettweiser
Paula Pearson
Dan Orgill
Chad Murdock
Berna Wilkinson
Marilyn Chapman
Susan Izatt
Kathy Parker
Janet Priday
Deanna Hansen
Lois Haupt
David Steed
Conrad Dunn
Ray Lene Johnson
Jonnie Wilkinson
Todd Compton
Denice Gardner
Terrie Landvatter

Second Violins
Thomas Bettweiser
principal
Ruth Ann Nielson
Cornell Porter
Rosanne Johnson
Michael Nibley
Barbara Jensen
Rita Stubbs
Ronald Laing
Carolyn Downs
Rachael Wallace
Kay McKeller
Leslie Dixon
Nola Smith
Jane Davis
Merlene Bair
Morris Blackham
Janet Salisbury
Cheryl Nielsen

Violas
Terry Compton
principal
Chris Campbell
Paul Cranney
Irene Billings
Valerie Boyer

Cellos
Linda Christensen
principal
Lee Vance
Mike Carson
Debra Evans
Kenneth Hughes
Scott Argyle
Jane Everitt
Linda Bown
Shauna Stout
Linda Hall

Basses
Robert Stanley
principal
Barbara Hart

Flutes
Christina Nibley
Ann Fox
Mary Louise Richards
Susan Jensen

Clarinets
Keith Smith
Dave Walter
Brian Olsen
Marvin Smith

Oboes
Royden Britsch
Kevin Moss
Eileen Dayton

Bassoons
Scott Dorton
Margo Eatough

French Horns
Bruce Woodward
Eric Sanderson
David Bartholomew
Randy Bliss

Trumpets
Lynn Sampson
Sondra Young
Steve Randall

Trombones
Alan Johnson
John Burton
John Barry
Larry Houtz

Tuba
Gary Seastrand

Percussion
Erlene Clark
John Vincent
Sam Foster

Harp
Carolyn Paxman

The members of this year's Utah Valley Youth Symphony come together from high schools and junior high schools in the following communities: Payson, Spanish Fork, Mapleton, Springville, Provo, Orem, Pleasant Grove, American Fork, Alpine and Lehi. Where such programs exist, they are regular members of their own school orchestras and/or bands. May we express our gratitude to their school administrators, music instructors and parents, without whose active support the orchestra could not exist.

Tonight's concert concludes the seventh season since its founding in 1960 by Dr. A. Harold Goodman, presently Chairman of the B.Y.U. Music Department.

Auditions for the 1967-68 Utah Valley Youth Symphony will be held next October, details of which will be announced through the schools. May we at this time take the opportunity to invite all interested students to plan to be heard next fall.

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday | Madsen Recital Hall | March 8, 1967
1966-67 | No. 68

PROGRAM*

Prelude and Fugue in D minor, WTC II . . . . . J. S. Bach
Jeanette Bodine, piano

A Pastoral Song . . . . . Haydn

Silver Moonbeams . . . . . Bartok
Karen Hoyal, soprano
Patty O'Brien, piano

Vergin Tutta Amor . . . . . Durante

When Love is Kind . . . . . Folksong
Kay Starr Richey, mezzo soprano
Annette O'Donnal, piano

Floods of Spring . . . . . Rachmaninoff

Fantoches . . . . . Debussy
Beth Groberg, soprano
Myrna South, piano

Rondo in A minor, K. 511 . . . . . Mozart
Lugene Terry, piano

Soaring, op. 12, no. 2 . . . . . Schumann
Lyle Parker, piano

Improvisation . . . . . Kabalevsky
Ann Williams, violin
Shauna Knight, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

FACULTY STRING QUARTET

Percy Kalt, *violin*
Barbara Williams, *violin*
Harold Laycock, *viola*
Stanley Green, *cello*

8:15 p.m.
Saturday, March 11, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 69

Program

Quartet in Eb major, K. 428 ..... Mozart

Allegro ma non troppo
Andante con moto
Minuet (Allegretto)
Allegro vivace

Quartet in C major, op. 59, no. 3 ..... Beethoven

Andante con moto—Allegro vivace
Andante con moto quasi allegretto
Minuet (Grazioso)
Allegro molto

Intermission

Quartet in G minor ,op. 10 ..... Debussy

Animé et très décidé
Assez vif et bien rhythmé
Andantino, doucement expressif
Très modéré—Très mouvementé et avec passion

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ORATORIO CHOIR

John R. Halliday, *director*

in a performance of

CARMINA BURANA

by Carl Orff

8:15 p.m.

Monday, March 13, 1967

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 70

PROGRAM NOTES

Carl Orff was born in Munich, Germany, in 1895, was educated there and, except for youthful apprenticeship as coach and conductor in provincial German opera houses, has spent his life in or near Munich as composer, conductor, and music educator.

Music teachers come from all over the world to Salzburg, Austria, to study at the Orff Institute, which is part of the famous Mozarteum Academy. Last year Dr. Orff arranged for the B.Y.U. students, who were studying in Salzburg, to visit the institute. He also gave them an interesting lecture on his methods of teaching music to children.

The music of Carl Orff has unending rhythmic variation, vitality, immense range of humor, frenzy, folklike simplicity, passion, satire, mystery, spontaneous eloquence, tranquility, nostalgia, and unflagging interest.

Mr. Orff is a profound student of late classical and early medieval poetry. Carmina Burana is a setting of twenty-four poems ("Cantiones profanae"=secular songs) that were part of a collection of thirteenth century songs and poems composed and sung by the Goliards—those university students, scholars, vagabond poets, wandering minstrels and monks who had freed themselves from monastic discipline, or rebelled against academic formalism. Although the poems, which were written in medieval Latin, German and French, were found in an ancient Bavarian Benediktbeuern Monastery some thirty miles south of Munich, they were obviously not intended for church use.

The prologue to Carmina Burana bemoans the ever-changing fate of man. Part one sings of the delights of spring; part two celebrates the pleasures of the tavern and the gaming table (in this part there is a curious song of the roasted swanlet sung falsetto by the tenor); part three is a series of love poems; and the epilogue returns to the plaintive bemoaning of the ruthless wheel of Fate.

Mr. Orff scored the work originally for orchestra, later making the edition heard tonight which is accompanied by two pianos, timpani, and percussion. The latter was intended for schools and musical societies which have no available orchestra.

SOLOISTS

Linda Hallett, *soprano* — Roy King, *tenor*

Clare Johnson, *alto* — Clayne Robison, *baritone*

Chris Kommendant, *soprano understudy*

Incidental solos sung by Claudia Colbert, Bruce Hastler, Gerald Hoffheins

PERSONNEL OF THE ACCOMPANIMENT

Shauna Knight and Preston Larsen, *pianos*

Gaylene Gunn, *timpani*

Karen Baird, Richard Beeson, James Brague, Stewart Crozier,
Brian Smith, Carl Williams, *percussion*

Robert Campbell, *percussion coach*

PROGRAM

Sound the Trumpet ..... Henry Purcell

Women of the Choir
Wallace McCloy, *conductor*

* * * * * * *

TEXT OF CARMINA BURANA

Latin, French or German

FORTUNA IMPERATRIX MUNDI

1. O Fortuna

O Fortuna
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem
mecum omnes plangite!

English Translation

FORTUNE EMPRESS OF THE WORLD

1. Chorus

O Fortune,
variable
as the moon,
always dost thou
wax and wane.
Detestable life,
first thou dost mistreat us,
and then, whimsically,
thou heedest our desires.
As the sun melts the ice,
so dost thou dissolve
both poverty and power.

Monstrous
and empty fate,
thou, turning wheel,
art mean,
voiding
good health at thy will.
Veiled
in obscurity
thou dost attack
me also.
To thy cruel pleasure
I bare my back.

Thou dost
withdraw
my health and virtue,
thou dost
threaten
my emotion and weakness with torture
At this hour,
therefore, let us
pluck the strings without delay.
Let us mourn
together,
for fate crushes the brave.

2. Fortune plango vulnera

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quidquid enim florui
felix et beatus,
nunc a summo corrui
gloria privatus.

Fortune rota volvitur;
escendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice—
caveat ruinan!
nam sub ave legimus
Hecubam reginam.

2. Chorus

I lament Fortune's blows
with weeping eyes,
for she extorts from me
her gifts,
now pregnant
and prodigal,
now lean
and sear.

Exalted I had sat in Fortune's
accustomed place;
Crowned with the many-hued
flower of prosperity;
Blessed and happy truly by all things
did I gain;
Deprived most suddenly of glory
I have fallen from the heights.

At the turn of Fortune's wheel,
one is deposed,
another is lifted on high
to enjoy a brief felicity.
Uneasy sits the king—
let him beware his ruin,
for beneath the axle of the wheel
we read the name of Hecuba.

I
PRIMO VERE

3. Veris leta facies

Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.

Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipatur flore.
Zephyrus nectareo
spirans in odore.
Certatim pro bravio
curramus in amore.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
Chorns promit virginum
iam gaudia millena.

I
IN SPRINGTIME

3. Chorus

The bright face of spring
shows itself to the world,
driving away
the cold of winter.
Flora reigns
in her colorful robes,
praised in the canticle
of sweet-sounding woods.

Phoebus laughs
in Flora's lap again.
Surrounded by flowers,
Zephyrus breathes
the fragrance
of their nectar.
Let us compete
for the prize of love.

Oh sweet Philomena strike the lyre
in song;
In colorful meadows, now bright,
the lovely flowers smile,
A Dolphin dances though woods
more used to birds,
A maiden's chorus now sings
of joys untold

4. Omnia sol temperat

Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis,
ad amorem properat
animus herilis
et iocundis imperat
deus puerilis.

Rerum tanta novitas
in sollemni vere
et veris auctoritas
iubet nos gaudere,
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.

Ama me fideliter,
fidem meam nota
de corde totaliter
et ex mente tota.
Sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

5. Ecce gratum

Ecce gratum
et optatum
ver reducit gaudia,
pupuratum
floret pratum,
sol serenat omnia.
Iamiam cedant tristia!
Estas redit,
nunc recedit
hyemis sevitia.

Iam liquescit,
et descrescit
grando, nix et cetera,
bruma fugit,
et iamsugit
Ver Estatis ubera;
illi mens est misera,
qui nec vivit
nec lascivit
sub Estatis dextera;

Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
ut utantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.

4. Baritone Solo

The sun, pure and fine,
tempers all;
a new world is opened
by the face of April.
The heart of man
rushes to love,
and over all
the boyish God rules.

The festive newness of so many
things in Spring;
The enchantment of this season ordains
that we be happy;
Nostalgic paths do beckon and bid you
trust your youth
Yet probity and modesty join hands
and you're restrained.

Love me faithfully,
feel the constant adoration
of my heart
and mind.
I am with you
even when apart.
Whosoever shares my feeling
knows the torture of love.

5. Chorus

Behold the spring,
welcome and long awaited,
which brings back
the pleasures of life.
The meadow
with purple flowers is a-bloom,
the sun brightens all things.
Now put all sadness aside,
for summer returns,
and winter's cold withdraws.

Snow and wintry things
now melt,
And hail does wane
and Winter flees,
Already Spring doth nourish
the fruitfulness of Summer;
Woe to him who finds no life nor joy
in being guided
by the trusted
hand of Summer.

Those
who vie
for Cupid's prize
taste the sweetness
of honey.
Let us,
proud and joyful,
be ruled
by Venus.
Let us emulate Paris.

UF DEM ANGER

6. (Dance)

7. Floret Silva

Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus?
Hinc equitavit,
eia, quis me amabit?

Floret silva undique,
nah mime gesellen ist mir wê.
Gruonet der walt allenthalben,
wa ist min geselle alse lange?
Der ist geriten hinnen,
o wi, wer sol mich minnen?

8. Charmer, gip die varwe mir

Charmer, gip die varwe mir,
  die min wengel roete,
  damit ich die jungen man
an ir dank der minnenliebe noete.
    Seht mich an,
    jungen man!
    lat mich iu gevallen!

Minnet, tugentliche man,
  minnecliche frouwen!
  minne tuot iu hoch gemuot
un de lat iuch in hohen eren shouwen.

Wol dir, werlt, daz du bist
  also freudenriche!
  ich will dir sin undertan
durch din liebe immer sicherliche.

9. Reie (Round Dance)
Swaz hie gat umbe

  Swaz hie gat umbe,
  daz sint alles megede,
  die wellent an man
  allen disen sumer gan!

Chume, chum, geselle min,
  ih enbite harte din,
  ih enbite harte din,
chum, chum, geselle min.

Suzer rosenvarwer munt.
  Chum un mache mich gesunt,
  Chum un mache mich gesunt,
suzer rosenvarwer munt.

10. Were diu werlt alle min

Were diu werlt alle min
von deme mere unze an den Rin,
  des wolt ih mih darben,
daz diu chünegin von Engellant
  leg an minen armen.

ON THE LAWN

6. Two Pianos and Percussion

7. Chorus

The noble wood
is filled with buds
and leaves.
Where is my lover?
He rode away on horseback.
Alas, who will love me now?

Everywhere the forest is in bloom;
I am longing for my lover.
If the wood is green all over,
why does my lover not return?
He has ridden away.
Woe is me, who will love me?

8. Sopranos and Chorus

Shopkeeper, give me color
  to paint my cheeks,
  that young men
may not resist my graces.
    Young men,
    look here,
    do I not charm you?

Love ye, virtuous men and
    Lovely women!
  Love gives you much delight
Yet permits you to appear most honorable.

Hail, o world
  so rich in joys.
  I will obey you always,
and accept your bountiful gifts.

9. Two Pianos and Percussion
Chorus

Here are maidens
in a circle;
they'd like to be without a lover
all the summer through.

Come, come, my pretty maid,
  I wait for thee,
  I wait for thee.
Come, come, my pretty waid.

Sweet rosy mouth,
  come and heal my longing.
  Come and heal my longing,
sweet rosy mouth.

10. Chorus

Were the world all mine,
from the sea to the Rhine,
  I should gladly forsake it
for the Queen of England
  in my arms.

II
IN TABERNA

11. Estuans interius

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi,
similis sum folio,
de quo ludunt venti.

Cum sit enim proprium
viro sapienti
Supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

Via lata gradior
more iuventutis,
inplicor et vitiis
immemor virtutis,
voluptatis aridus
magis quam salutis,
mortuus in anima
curam gero cutis.

12. Olim lacus colueram

Cignus ustus cantat:
Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.
Miser, miser!
modo niger
et ustus fortiter!

Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer,

Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video:

II
IN THE TAVERN

11. Baritone Solo

In rage
and bitterness
I talk
to myself;
made of matter,
ash of the elements,
I am like a leaf
with which the wind plays.

If a wise man
builds
his house
upon a rock,
I, fool,
am like a gliding river
which follows
no straight path.

I am swept away
like a pilotless ship,
like a bird floating aimlessly
through the air.
No fetters, no locks
hold me;
I am looking for my like,
and I join the depraved.

Deserted by sweet Venus
My heart is heavy,
my life is one of anguish;
Yet if she but commands,
The jest is merrier,
the honey-comb more sweet;
But needs must I work happily
For Venus reigns not in slothful hearts.

On the broad road I move along
as youth is wont to do.
I am entangled in evil,
and unmindful of good.
Greedy more for pleasure
than for welfare,
dead in soul,
I care little for spiritual things.

12. Tenor Solo and Male Chorus

The roasted cygnet sings:
Once I dwelt in the lakes,
once I was
a beautiful swan.
O miserable me!
Now I am
roasted black!

Dance & sing, boy, and fetch more to drink,
For I am haunted by your funeral pyre,
When we are at the Inn.

I am borne upon a platter
and can no longed fly.
I catch sight of gnashing teeth.

13. Ego sum abbas

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,

et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

Wafna, wafna!
quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!

14. In taberna quando sumus,

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
sic quid loquar, audiatur.

Quidam ludunt, quidam bibunt,
quidam indescrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem,
sed pro Bacco mittunt sortem:

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquis pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro discortantibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

13. Baritone Solo and Male Chorus

I am the Abbot of Cucany,
and I meet with my fellow drinkers
and belong to the sect of Decius.

Whosoever meets me in the tavern over dice
loses his clothes by the end of day,
and, thus denuded, he cries:

Wafna, wafna!
what hast thou done, o infamous fate?
Thou hast taken away
all the pleasures of this life.

14. Male Chorus

When we are crowded in a noisy inn,
We worry not about the cares of life;
But hasten to enjoy the pleasures
always sought by men.
Whate'er be done in taverns
where money bears the cup,
'Tis good to seek, to work, to speak,
Let none be heard to cry "enough."

Some men gamble, others drink,
others, shamelessly indulge themselves,
and of those
who stay to gamble,
some lose their clothes,
and others are in sackcloth.
There, no one is in fear of death,
throwing dice for Baccus:

First, the dice are thrown for wine,
which the libertines drink.
Then they toast the prisoners twice,
then they toast the living thrice.
Four times wine is drunk for Christians
five times for the faithful departed,
six times for the boastful sisters,
seven times for the forest soldiers.

Eight times for the sinful brethren,
nine times for the dispersed monks,
ten times for the navigators,
eleven times for men at odds,
twelve times for the penitent,
We drink for Pope and King alike,
and then we drink, we drink.

The mistress drinks, the master drinks,
the soldier and the clergyman.
This man drinks, that woman drinks,
the servant and the maid.
The quick man drinks, the lazy drinks,
the white man and the black.
The sedentary drinks, the wanderer drinks,
the ignorant and the learned.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iusitis non scribantur.

The poor man drinks, the sick man drinks,
the exiled and the unknown.
The youngster drinks, the oldster drinks,
the Bishop and the Deacon.
The sister drinks, the brother drinks,
the old woman and the mother.
Women drink and men drink
by the hundreds and the thousands.

Six hundred coins are not enough
for this aimless
and intemperate drinking,
Though our drink is always gay,
there are ever those who nag,
and we shall be indigent.
May they who nag us be confounded,
and never be inscribed among the just.

III

COUR D'AMOUR

15. Amor volta undique

Amor volat undique,
captus est libidine.
Iuvenes, iuvencule
coniunguntur merito.
siqua sine socio,
caret omni gaudio;
tenet noctis infima
sub intimo
cordis in custodia:
fit res amarissima.

16. Dies, nox et omnia

Dies, nox et omnia
michi sunt contraria,
virginum colloquia
me fay planszer,
oysuvenz suspirer,
plu me fay temer.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolur
attamen consulite
per voster honur.

Tua pulchra facies,
me fay planszer milies,
pectus habet glancies.
a remender,
statim vivus fierem
per un baser.

III

THE COURT OF LOVE

15. Alto and Soprano Soli

The God of Love flies everywhere
and is seized by desire.
Young men and young women
are rightly married.
If a woman lacks a husband
she misses much of life;
darkest night
is at the bottom
of her heart:
This is bitterest fate.

16. Baritone Solo

Day and night and all the world
are opposed to me,
and the sound of maidens' voices
makes me weep.
Alas, I am filled with sighing
and fear.

And now my comrades all, rejoice,
Let ye who know, speak out,
And spare me woe
and sadness
Through consultation
with your honor.

Thy lovely face, my dear,
makes me weep a thousand tears
because thy heart is made of ice.
Thy single kiss
would bring me
back to life.

17. Stetit puella

Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.

Stetit puella,
tamquam rosula;
facie splenduit.
os eius floruit.
Eia.

17. Soprano Solo

There stood a maid
in a red tunic;
when it was touched
the tunic rustled.
Eia!

There stood a girl,
like a rose;
her face was radiant,
her mouth bloomed.
Eia!

18. Circa mea pectora

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.

Manda liet,
manda liet,
min geselle
chumet niet.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.

Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea
reserassem vincula.

18. Baritone Solo and Chorus

My heart is filled
with sighing.
I am longing for thy beauty.
My misery is great.

Manda liet,
manda liet,
my sweetheart
does not come.

Like the rays of the sun,
Now brightly shine your eyes,
Like the flash of lightning illuminates the clouds.
Thus your sweet eyes illuminate my heart.

May the Gods look with favor
on my desire
to possess this
beautiful maiden.

19. Si puer cum puellula

Si puer cum puellula
moraretur in cellula,
felix coniunctio.

Amore suscrescente,
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

19. Male Chorus

When a boy and a maiden
are alone together,
happy are they.

Their affection for each other mounts,
and modesty disappears.
An ineffable pleasure
pours through
their limbs, their arms, their lips.

20. Veni, veni, venias

Veni, veni, venias,
ne me mori facias,
hyrca, hyrce, nazaza,
trillirivos . . .

Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!

20. Double Chorus

Come, come,
do not let me die.
Hyrca hyrce, nazaza,
trillirivos . . .

Pretty is thy face,
the look of thine eyes,
the braids of thy hair;
o how beautiful thou art!

Redder than the rose,
whiter than the lily,
more beautiful than all the rest;
always I shall glory in thee.

21. In trutina

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo;
ad iugum tamen suave transeo.

22. Tempus est iocundum

Tempus est iocundum,
o virgines,
modo congaudete
vos iuvenes.

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea me confortat
promissio,
mea me deportat
negatio.

Tempore brumali
vir patiens,
animo vernali
lasciviens.

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

Veni, domicella,
cum gaudio,
veni, veni, pulchra.
iam pereo.

23. Dulcissime

Dulcissime,
totam tibi subdo me!

21. Soporano Solo

I am filled with the joys
of being in love
and I wish to
take on the
sweet yoke
of matrimony.

22. Soli (Soprano, Alto, Baritone), Chorus

Pleasant is the season,
o maidens;
now rejoice,
ye lads.

Oh, oh, oh,
with love
I bloom
for a maiden,
my new, new love,
of which I perish.

Her refusal
to be mine
Will surley fill me
with grief.

In winter
man's desires are passive;
the breath of spring
makes him lascivious.

My maidenhood
excites me,
but my innocence
keeps me apart.

Come, my sweetheart,
come with joy,
come, my beauty,
for I die.

23. Soprano Solo

Sweetest boy,
I shall be entirely thine!

BLANZIFLOF ET HELENA

24. Ave formosissima

Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,

ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!

FORTUNA

25. O Fortuna

BLANZIFLOR AND HELENA

24. Chorus

Hail to thee, most beautiful,
most precious gem,
hail, pride of virgins,
most glorious virgin.

Hail, light of the world,
hail, rose of the world.
Blanziflor and Helena
Venus generosa!

FORTUNE

25. Chorus (same as No. 1)

ORATORIO CHOIR PERSONNEL

Dr. John R. Halliday, *director*
Wallace McCloy, *assistant conductor*
Shauna Knight and Preston Larson, *accompanists*

First Sopranos	*Second Sopranos*	*First Altos*	*Second Altos*
Bailey, Gloria	Barfuss, Linda	Abegg, Pamela	*Arnold, Christy
Davis, Margaret	Bascom, Ema Jo	Babcock, Melody	Carbine, Ellen
Dinger, Marilyn	Bell, Judy	*Brunson, Kathy	Collins, Mary Anne
George, Deanna	Braithwaite, Linda	Cardon, Pamela	Corbett, Claudia
Gibb, Michael	Brown, Maureen	Chappell, Carolyn	Gardner, Sharyn
Groo, Gayle	Callister, Karen	Chatwin, Pat	Jensen, Carol Fae
Hallett, Linda	Gibson, Barbara	Chimpan, Ann	Jensen, Terry
Harney, Polly	King, Sharon	Christenson, Corliss	Johnson, Sharon
Kidd, Sandra	Luke, Carol	Dastrup, Ronalee	Kofoed, Karla
Lloyd, Wanda	Maughan, Margaret	Huber, Barbara	Lefler, Aleen
Mueller, Helen	*Miller, Lin	Humphries, Barbara	Marshall, Dianne
McCoy, Julie	Nelson, Patricia	Larsen, Janet	Phelps, Reola
Nielson, Sylvia	Palmer, Sue	Noakes, Beverly	Price, Kristine
Reber, Renee	Parker, Karen	O'Donnal, Helen	Redd, Joan
Smith, Susan	Rose, Dorette	Redford, Nanci	Robins, Camille
Willey, Kathy	Schreiner, Merlene	Rostenbach, Sherry	Rockwell, Bonnie
*Young, Susan	Summers, Shauna	Sagers, Carolyn	Sharpe, Mary Anne
	Tait, Janet	Wilson, Barbara	Smith, Diane Rae
	Westenskow, Joalene		Stapley, De Anne
	Ziemer, M. Jane		Woodward, Susan

First Tenors	*Second Tenors*	*First Basses*	*Second Basses*
Bassett, Chuck	Andrew, Rodney	Bayless, Chris	Anderson, Darl
Brunson, Warren	Birch, Glenn	Crawley, Robert	Austin, Victor John
Cooper, Daryl	Dredge, Paul	Cronk, Nicholas	Bartlett, James
Halliday, Stephen	Foley, David	Hasler, Bruce	Benson, Vaughn
Hoffhiens, Gerald	Goff, Lawrence	Hawkes, Brent	*Carrol, Raymond
Jacobs, Norlan	Hall, Alan	Johnson, Rick	Christenson, Don
Morley, Roger	Hardy, Thomas	Lamb, David	Cottle, Alan
McCloy, Wallace	Pickett, Michael	Lefler, Tom	Hindmarsh, Doug
Searl, Hanford	Schreiner, Lawrence	Newman, Steve	Humphrey, Tim
Shawcroft, Curtis	Tate, Bob	*Rich, Roland	Johnson, Spencer
Soter, Gregory	Teichert, Burke	Shedd, Bob	LeBaron, Brent
Stratton, Barry	*Turnbow, Reed	Talcott, Jostin	Myers, Tom
*Wise, Joseph	Zeeman, Farrel	Tilford, Arthur	Parenzin, Dennis
Section Captains			Tolman, Richard

Choir Officers

Robert Shedd, *president*
Thomas Hardy, *vice-president*
Polly Harney, *secretary-treasurer*
Reola Phelps, *social-chairman*
Annette O'Donald, *historian*
Ray Carroll, *publicity*
Brent LeBaron, *photographer*

COMING EVENTS

March 16 — B.Y.U. Symphony Orchestra Concert
8:15 p.m., de Jong Concert Hall

March 23-25 — Spring Operas: Orfeo, by Gluck;
Ruddigore, by Gilbert and Sullivan
8:15 p.m., de Jong Concert Hall

March 27 — Student Chamber Recital
8:15 p.m., Marse nRecital Hall

June 20 - August 19—Fine Arts Travel Study Tour of Europe directed by Dr. John R. Halliday and Dr. J. Roman Andrus. For information write B.Y.U. Department of Travel Studies, or call 374-1211, ext. 2747.

BRIGHAM YOUNG UNIVERSITY

SYMPHONY ORCHESTRA

CONCERT TOUR

March 16-24, 1967

BRIGHAM YOUNG UNIVERSITY

Ernest L. Wilkinson, *president*

Brigham Young University is located at the foot of the majestic Wasatch Mountains overlooking Provo, Utah, a city of some 43,000 people. The University places special emphasis on spiritual values as well as friendly association and knowledge. It was established by and is sponsored by The Church of Jesus Christ of Latter-day Saints.

This year the enrollment totals over 20,000 students from all of the fifty states and from sixty-four foreign countries, making B.Y.U. the largest church-affiliated university in the United States.

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Conan E. Mathews, *dean*
Clawson Cannon, *acting dean*

Established in 1925, the college has become one of the major areas of the University. It is comprised of five departments: Art, Communications, (including radio and T.V.), Dramatic Arts, Music, and Speech. The baccalaureate and master's degrees can be earned in all departments and the doctoral degree is attainable in the departments of Dramatic Arts, Music, and Speech.

There are, at present, over 1,500 majors enrolled in the college. Since its inception it has been the policy of the University to give students maximum experience in artistic and creative expression. The magnificent Harris Fine Arts Center, completed in the fall of 1964, contains, in addition to complete classroom facilities, three theatres, two concert halls, a spacious art gallery, and television and radio studios. These facilities provide space for hundreds of concerts, plays, recitals, and exhibits throughout the year.

DEPARTMENT OF MUSIC

A. Harold Goodman, *chairman*

An academic faculty of 26, with 21 special instructors and 32 graduate assistants, provides instruction for over 450 music majors. The students, in addition to their academic classes, participate in one or more of the eight choruses, four orchestras, four bands, stage band, opera workshop, and flourishing chamber music program.

The department endeavors to prepare majors and minors of professional excellence and to disseminate to the student body as a whole an appreciation of the great music of our civilization as a deep and vital spiritual force. In line with this pursuit, the lyceum series for students and townspeople has been associated with the University throughout its history, and has included performances by the major symphony orchestras of the world, as well as chamber groups and solo artists of international repute.

ORCHESTRAS OF BRIGHAM YOUNG UNIVERSITY

Ralph G. Laycock, *director of orchestras*

SYMPHONY ORCHESTRA

This group concertizes extensively both alone and in conjunction with choral groups, performing the master works of all eras.

Membership is open, by audition, to any player of an orchestral instrument enrolled at the University. Rehearsals are held daily for fifty minutes.

CHAMBER ORCHESTRA

Organized to explore and perform the large repertoire of music written specifically for small orchestra, this group, made up of advanced instrumentalists, meets for four hours per week.

STRING ORCHESTRA

Membership is open without audition to any player of an orchestral stringed instrument. The repertoire is less demanding and consequently more individual help can be given than is possible in the more tightly-scheduled organizations mentioned above.

THEATRE ORCHESTRA

Made up of members of the Symphony Orchestra on a rotating basis, this group provides the accompaniments for operas and musical shows.

UTAH VALLEY YOUTH SYMPHONY

Co-sponsored by the B.Y.U. Music Department and the Division of Special Courses and Conferences, this orchestra selects its members, by audition, from among those students who are and remain active participants in their own high school and junior high school instrumental programs. Meeting each Saturday morning during the winter months, they give a full evening's concert early in March.

SUMMER SCHOOL ORCHESTRA

This group will meet twice a week throughout both terms of summer school.

SUMMER MUSIC CLINIC

Symphony Orchestra, Chamber Players, and String Orchestra will provide opportunity for students from junior high school age to adult to participate in groups appropriate to their level of advancement during the two-week period from July 31 till August 12. Full information about the orchestras, bands, choruses, chamber music and other activities during this intensive festival of learning may be had from Professor Richard E. Ballou, Clinic Director, E-481, H.F.A.C., Brigham Young University, Provo, Utah 84601.

TOUR ITINERARY

March 16	Provo, Utah
March 20	Spanish Fork, Utah Cedar City, Utah
March 21	Las Vegas, Nevada
March 22	Ely, Nevada
March 23	Twin Falls, Idaho Boise, Idaho
March 24	Ogden, Utah

1966-67 Series Nos. 72-77

RALPH G. LAYCOCK, *director of orchestras*

Born and raised in Canada, Prof. Laycock took his A. B. degree in 1941 at Brigham Young University, majoring in music. After three years as bandsman and conductor in the Royal Canadian Air Force, he attended Juilliard School of Music in New York City, graduating with the M.S. degree in orchestral conducting in 1948.

After a season as a member of the Utah Symphony, he accepted a position as woodwind instructor at Drake University, leaving there in 1953 to become director of bands at his alma mater.

During the past fourteen years he has been active as conductor of bands, orchestras, musical shows, operas, small ensembles, and church choirs. At present he has charge of the B.Y.U. Symphony Orchestra, Chamber Orchestra, and the Utah Valley Youth Symphony. He recently served as conductor of the Arizona All-State Orchestra at Flagstaff. He is nearing the completion of the D.M.A. requirements in conducting at the University of Southern California.

ROBERT D. GALBRAITH, *concertmaster*

A resident of Atherton, California, Mr. Galbraith is a junior majoring in applied music (violin) at the University. He is also a proficient organist, pianist, and trombonist.

A violin student of William Galbraith, Jacob Krachmalnick, Effie Keldson, David Dalton, and presently of Professor Percy Kalt, he has distinguished himself as winner of the Senior String Division of the Utah State Fair, as soloist with the B.Y.U. Chamber Orchestra, and most recently, as soloist with the Utah Symphony in Salt Lake City.

CYNTHIA VANCE, *violin soloist*

Born in Chicago, Illinois, Miss Vance began the study of the violin at the age of eight under Dr. Sylan Ward of the Chicago Music College. Moving to Provo, Utah, a year later, she has continued under several teachers at Brigham Young University. Now a freshman, majoring in music, she is a private student of Professor Percy Kalt.

As a scholarship student at the National Music Camp at Interlochen in 1965, she studied with Miss Carol Glenn. In addition, she has nine years of piano study to her credit.

She played for six seasons in the Utah Valley Youth Symphony and was twice concertmistress of the B.Y.U. Summer Music Clinic Symphony Orchestra. She has been featured as soloist with the Utah Valley Symphony Orchestra and the Music Clinic Chamber Orchestra, and last fall won the High School String Division Contest at the Utah State Fair.

May we take this opportunity to thank not only Cynthia, but the entire Vance family for many years of devotion to serious music in our community.

MERRILL BRADSHAW, *composer-in-residence*

A native westerner, Dr. Bradshaw, teacher of composition and Co-ordinator of Applied Music at B.Y.U., graduated with an A.B. degree from B.Y.U. in 1954 and an M.A. in 1955. He acquired the M.Mus. degree from the University of Illinois in 1956, and a D.M.A. in composition in 1962 from the same institution.

In addition to intensive study of the piano, he studied composition under Leon Dallin, Robert Palmer, and Burrill Phillips. His "Divertimento for Band" was performed by the B.Y.U. Concert Band at the national convention of the C.B.D.N.A. in 1964, and his "Articles of Faith" was sung by the B.Y.U. A Cappella Choir at the national convention of the M.E.N.C. last year.

PROGRAM

Western Division Convention
of the Music Educators National Conference

March 21, 1967
8:45 p.m.

Convention Center
Las Vegas, Nevada

Portsmouth Point Overture ..... William Walton

La Oración del Torero ..... Joaquin Turina

Violin Concerto ..... Aram Khachaturian

Allegro con fermezza

Cynthia Vance, *violin*

Symphony No. 3, In Tribute to a Great Leader ..... Merrill Bradshaw

Moderate, moving
Quick and playful
Elegy: Slow, lyric
Warm, moving, impulsive

REPERTOIRE

Concert programs will be selected from the following listing:

PORTSMOUTH POINT OVERTURE ..... WILLIAM WALTON

Inspired by a print by the early 19th century English caricaturist Thomas Rowlandson, the overture depicts the bustle and hubbub occasioned by and immediately prior to the departure of the British fleet. All of the attendant activities, loading of stores and equipment, dancing, merry-making, love-making, leave-taking, are combined into a kaleidoscope of riotous color and rhythm. It has been said that this was the first time that an English composer had succeeded so thoroughly in assimilating the newer tendencies of harmony and rhythm then (1925) making their appearance. In spite of all other influences, it "remains an Englishman."

LA ORACIÓN DEL TORERO ..... JOAQUIN TURINA

Turina, a twentieth-century Spanish composer, pianist, and conductor, studied in Paris for several years, during which time he came under the influence of Ravel, Debussy, and others. Returning home, he achieved a fusion of impressionistic characteristics with the rhythmic and melodic elements of the music of his native land. A pioneer in the field of modern Spanish chamber music, he wrote "The Prayer of the Toreadore" originally for string quartet, later expanding it to utilize the resources of the entire string section.

VARIATIONS ON A THEME OF JOSEPH HAYDN, op. 56a ..... JOHANNES BRAHMS

Based on a theme attributed, (some feel wrongly) to Haydn, the work opens with a statement of that theme, the "Chorale St. Antoni, in a beautiful scoring primarily for winds. Then follows a series of eight variations, each of strikingly contrasting character, and a finale, which in itself works more miracles with the simple melody. As the British critic Neville Cardus has written, "The trained musician will find endless fascination in Brahms' manifold exploitation of intricate and scholarly devices; the layman who loves music will revel in the transformation of music's familiar material, the play of theme against its own echo and shadow and counterpart; the wit and colour in the orchestration . . ."

VIOLIN CONCERTO ..... ARAM KHACHATURIAN

First movement: Allegro con fermezza

Khachaturina showed little serious interest in music until, at the age of nineteen, he enrolled in the Gnessin School of Music in Moscow. But his progress there encouraged him to go on to Moscow State Conservatory where he remained for five years, and where his first symphony, (1934), was hailed as a milestone in Russian symphonic music. The present work (1940), with its driving rhythms, virtuoso display, and contrasting lyrical sections, rapidly became a favorite with soloists and audiences alike.

SYMPHONY NO. 3 ..... MERRILL BRADSHAW

Of this new four-movement work, completed in January of this year, the composer writes——

"Anti-music! Atonality! Protest! Manifesto! Tonality is dead! The fugue — or sonata, or orchestra, or what have you — is no longer valid! Rally Cries! Rally Cries!! Rally Cries!!! The rally cry mentality has given much of the music of our times the flavor of a protest march. In the intolerant spirit of the protest march, our composers have often thrown out all of the virtues of past epochs along with the excesses and vices they have decried. Having no inclination to protest, I have tried in my music to take advantage of the vigor and freedom of contemporary music without surrendering the virtues of the music of the past, synthesizing both into an affirmative style and approach to music in general.

"There are motivations from the point-of-view of my religious convictions, also. The dispensation idea which is so strong in Mormonism suggests that in this era,

the dispensation of the fullness of times, a synthesis of all past dispensations is to take place. Projecting this concept into an attitude towards music, I find it as difficult to reject Chopin, Mozart, and Scriabin as to dismiss Bach and Josquin or avoid Webern and Boulez. Rather I am trying to assimilate influences from all of these different eras into my own style. This assimilation is finding shape within the framework of the twelve-tone method, although my application of the series is closer to the Baroque harmonic-contrapuntal technique than the intervalic-melodic treatment of most twelve-tone composers. Consistent with this type of serial treatment, I am interested in a tonal focus of materials, not necessarily in the shopworn tonic-dominant framework of the nineteenth century, but still aiming at tonal points of rest. Furthermore, the tonal interrelationships of different segments of the series give me an opportunity for the organization of the larger formal aspects of a piece.

"As all of this applies to my Third Symphony, I must say that I have tried to write a piece of music that is basically affirmative. This not only expresses the views above, but also explains the dedication 'in tribute to a great leader.' While the first movement is quite intense, for example, its intensity parallels the intensity of devotion to a respected leader rather than the intensity of fractured emotions. The second movement's gaiety has overtones of bagpipe music and the jig. The Elegy (third movement) is motivated by the spirit of the scripture: "Ye shall live together in love, insomuch that ye shall weep for the loss of them that die . . . Those that die in me shall not taste of death for it shall be sweet to them," (D&C 42: 45-46), with the hope that the optimistic Mormon view of death might be more clearly felt. The last movement is pure rejoicing."

LIEUTENANT KIJÉ SUITE ..... SERGE PROKOFIEFF

Extracted in 1934 from music for a satirical film of the year before, the Suite tells of events in the life of an imaginary officer in the army of Czar Nicholas I, whose misreading of a military report leads him to believe that such a person exists, and whose courtiers, fearful of their czar's wrath, thereupon invent the lieutenant and ascribe to him a whole series of adventures. When the czar, thoroughly impressed, decides that he simply must meet his new hero, his aids extricate themselves from their predicament by contriving to have the non-existent Kijé suffer a hero's death.

The first section, announced by a distant cornet, tells of Kijé's birth and quick rise to military prowess. His *Romance* is accompanied by tender solos (!) on the double-bass and tenor saxophone. He is married in a lavish Russian ceremony, attended by a military band complete with "wrong" notes. A "troika", a sleigh drawn by three horses, provides transportation for an evening of revelry during which a tavern song is heard. And in the final section his life is reviewed by means of snatches of his *Romance* and *Wedding* music before he is sardonically laid away, the cornet this time signalling not only his end, but the end of the entire "snafu."

POLKA AND FUGUE
from *Schvanda the Bagpiper* ..... JAROMIR WEINBERGER

Though they occur at different places in the opera itself, the two selections were combined at the suggestion of Erich Kleiber into an orchestral piece that has become one of the very popular items of the standard repertoire, displaying as they do, not only the infectious gaiety with which the work abounds, but also great contrapuntal skill, particularly in the latter sections of the fugue wherein an augmentation of the first subject, combined with the other subjects and including the polka rhythm, achieves a brilliant climax.

HOE-DOWN, from the *Rodeo Suite* ..... AARON COPLAND

The Ballet Russe de Monte Carlo commissioned the choreographer Agnes de Mille and the composer Aaron Copland to collaborate on the creation of a western ballet for its 1942-43 season. Originally sub-titled "The Courting at Burnt Ranch", *Rodeo* was was first produced at the Metropolitan Opera House on October 16, 1942. Based in part on an old square-dance tune, "Bonyparte", *Hoe-Down* comes by its lusty rhythms and whirling energy honestly, and after a short breather in the middle, comes back for more, driving on to a literally breath-taking finish.

SYMPHONY ORCHESTRA PERSONNEL

Ralph G. Laycock, *director*

Firts Violins
Robert Galbraith
concertmaster
Steven Goodman
asst. concertmaster
Doris Ann Biggers
Linda Cropper
Sandra Jackson
Dale Johnson
John McKae
Cathie Olson
Cheryln Olson
John Ribera
Darlene Sanders
Teresa Sanders
Margaret Simmons
Melvin Stott
Ann Williams
Katheryn Young

Second Violins
Cynthia Vance
principal
Bobbee Bitner
Sally Broadbent
Will Heider
Nadine Jones
Salley Ann Jones
Denise Marshall
Arlena Maathius
Julia Monson
Margaret Ray
Jeannie Roach
Carolyn Smith
Rex Smout
Renee Swenson
Rise Jan Talbot
Ilene Wardle
Carlene Williams
Cheryl Woolf

Violas
Janet Smith
principal
Bruce Blakemore
Charles Brown
Barbara Clements
John Englund
Coleen James
Susan Hamby
David Hamilton
Charles Kemp
Georgia Law
Margaret Vance
Loraine West

Cellos
Dorothy Witt
principal
Kathy Bird
Robert Englund
Stanley Green
Richard Marsden
James McConkie
Kay Jean Mickelson
Cheryl Schow
Brent Taylor
Walter Whipple

Contrabasses
Noel Brown
principal
David Adams
William Everitt
Dell Fields
Ron Hankin
Larry Propp
David Ward

Piccolo
Helen Carey

Flutes
Jo Marcune*
Helen Carey
Linda Laycock
Claudia Dayton

Oboes
Martha Sargent*
Jean Hall
Martha Oliphant

English Horn
Jean Hall

Clarinets
Judy Asay*
Cheryl Oliver
Kathy Kennard
Bruce Bastian

Bass Clarinet
Bruce Bastian

Tenor Saxophone
Bruce Bastian

Bassoons
Alex Sutherland*
Stan Kraczek
Ardith Freeman
Tonia Marcune

Contra-bassoon
Tonia Marcune

French Horns
Patricia Smith*
Stewart Smith
Brent Christensen
Marta Palmquist
Arlan Baird
Jeanne Maughan

Trumpets-Cornets
Newell Dayley*
Gaylord Durland
Randy Towery

Trombones
Richard Ross*
Erick Erickson
David Fillmore

Tuba
James Brague

Timpani-Percussion
Karen Baird*
Gaylene Gunn
Richard Beeson

Harp
Carolyn Paxman

Piano-Celesta
Michael Moore

*Section Leaders

ORCHESTRA OFFICERS

Gaylord Durland, *president*

Martha Sargent, *vice-president*

Karen Baird, *secretary*

Ann Williams, *treasurer*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

Myrna Lynn South, *piano*

student of Joseph Kliass

in

SOLO RECITAL

7:00 p.m.

Friday, March 17, 1967

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 73

Program

Prelude and Fugue in C minor ..... J. S. Bach

Prelude and Fugue in D minor ..... J. S. Bach

Sonata in C minor, op. 10, no. 1 ..... Beethoven

Allegro molto e con brio
Adagio molto
Finale: Presstissimo

Intermission

Variation Sérieuses, op. 54 ..... Mendelssohn

Rhapsody in G minor, op. 79, no. 2 ..... Brahms

La terrasse des audiences du clair de lune ..... Debussy

Sonata in F minor, no. 1 ..... Prokofieff

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday | Madsen Recital Hall | March 17, 1967
1966-67 Series | No. 74

PROGRAM*

Music of Georg Philipp Telemann (1681-1767)

I

Partita No. 2 in G major . . . . . Telemann
Siciliano
Allegro
Allegro — Lynn Carson, soprano recorder — Walter Whipple, harpsichord
Vivace — Alex Sutherland, bassoon
Affettuoso
Presto
Tempo di minue

II

Violin Sonata . . . . . Telemann
Largo
Vivace — Errol Kuhn, violin
Affetuoso — Julie McCoy, harpsichord — Dorothy Witt, viola da gamba
Allegro

III

Sonata for Bassoon . . . . . Telemann
Andante cantabile
Allegro moderato — Alex Sutherland, bassoon
Andante vivace — Julie McCoy, harpsichord — Dorothy Witt, viola da gamba

IV

Fantasia in D . . . . . Telemann
Julie McCoy, harpsichord

V

Trio Sonata in A minor . . . . . Telemann
Largo
Vivace — Lynn Carson, alto recorder — Julie McCoy, harpsichord
Affetuoso — Errol Luhn, violin — Dorothy Witt, viola da gamba
Allegro

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center
Madsen Recital Hall

Wednesday
1966-67 Series

March 22, 1967
No. 74a

PROGRAM*

Sinfonia No. 5 ..... Bach

Intermezzo, op. 118, no. 4 ..... Brahms

Jeana Stowell, piano

Nocturne, op. 37, no. 1 ..... Chopin

Ruth Hay, piano

Te Deum ..... Handel

Stride la Vampa ..... Verdi

Margaret Lee, soprano
Brenda Smith, piano

Siete Canciones Populares Españolas ..... de Falla

El pano moruno
Seguidilla murciana
Asturiana
Jota
Nina
Canción
Polo

Linda Hallet, soprano
Jean Blaser, piano

Impromptu in G minor, op. 90, no. 1 ..... Schubert

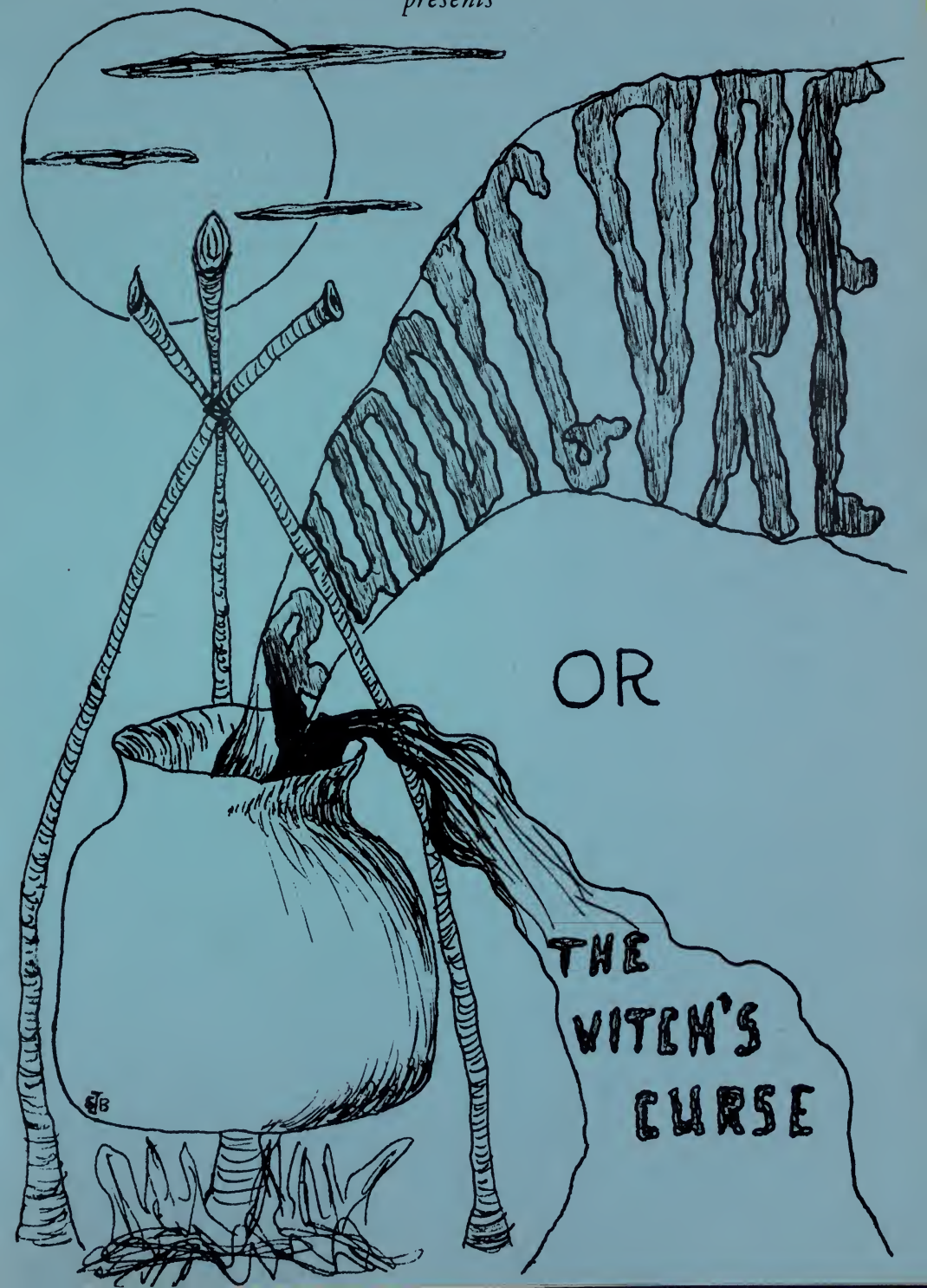
Jean Peterson, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY

OPERA WORKSHOP

presents



BRIGHAM YOUNG UNIVERSITY

OPERA WORKSHOP

presents

RUDDIGORE

or

The Witch's Curse

Book by
W. S. Gilbert

Music by
Arthur Sullivan

Production Staff

Opera Workshop Director ..... Brandt B Curtis

Choreographer ..... Frances W. Roylance

Costume Designer and Makeup ..... Beverly Warner

Stage Manager ..... Roger Harris

Assistant to the Director ..... Betty Lee

Musical Assistants ..... Anna Louise Johnston
Evelyn Rogers

Programs ..... Stephen Bardsley
Gregory Charlton

Props ..... Paul Larsen

Scenery ..... Daryl Schnoor

1966-67 Series Nos. 81, 83, 86, 87, 88

Performance Dates	Places
March 22 and 24, 1967	Brigham Young University
March 27, 1967	Kemmerer, Wyoming
March 28, 1967	Lovell, Wyoming
March 29, 1967	Billings, Montana

CAST

Sir Ruthven Murgatroyd
disguised as Robin Oakapple, a young farmer ..... William Hatch

Richard Dauntless
his foster-brother, a man-o'-war's man ..... James Stanard

Sir Despard Murgatroyd, of Ruddigore
a wicked baronet ..... Stephen Bardsley

Old Adam Goodheart
Robin's faithful servant ..... Paul Larsen

Rose Maybud
a village maiden ..... Carole Munson

Mad Margaret ..... Linda Steimle

Dame Hannah
Rose's aunt ..... Rebecca Totten

Zorah
a professional bridesmaid ..... Betty Rice

Ruth
a professional bridesmaid ..... Kerrill Sue Rollins

Sir Roderic Murgatroyd
the twenty-first baronet ..... Robert Lauritzen

CHORUS

Don Abel
Paul Broadhead
Gregory Charlton
Grant Court
Carlos Gonzalez
Don Jensen
Douglas Jones
Ray Kinghorn
Stephen Leese
Nick Randall
James Smith
William Stirland
Stephen Taylor

Ina Faye Abel
Barbara Jill Barney
Leona Brown
Linda Cawood
Kristine Comendant
Shauna Cornelius
Joellen Friedman
Linda Green
Shari Kemp
Colleen Martin
Nancy Norton
Nancy Rogers
Kerrill Sue Rollins
Jeana Stowell
Yvonne Tracy
Jolyne Vest
Lea Waddell
Sylvia Wooley
Phyllis Snow

RUDDIGORE

A Comic Opera in Two Acts
by Gilbert and Sullivan

ACT I
The Fishing Village of Reddering, in Cornwall

An early Baronet of Ruddigore had a witch burned at the stake for which he and all his progenitors were cursed to commit at least one crime a day. Failure to do so would result in an agonizing death. Dame Hannah narrates this legend to a chorus of professional bridesmaids who are gathered around the cottage of Rose Maybud, an attractive young damsel who has not yet found a husband. Robin Oakapple, a young farmer, is in love with Rose, but is too bashful to declare his passion. Robin is really Sir Ruthven (pronounced "Rivven") Murgatroyd, the true Baronet of Ruddigore, but during early childhood fled his home, leaving the estate and Curse on his younger brother, Despard. Richard Dauntless, Robin's foster-brother, who also knows of his true identity, has just returned from sea. Learning of the problem in Robin's love affair, Richard offers to assist him by speaking to the lady in his behalf. However, on meeting Rose, he too falls in love with her, and since he always follows the "dictates of his heart," vows his love for her. Rose, ruled by her book of etiquette, accepts his proposal of marriage, but promptly transfers her affection to Robin when she hears that Richard is a penniless sailor.

The present Bad Baronet, Despard, who is loved by Mad Margaret, reveals the depths of his infamy in song but points out that he atones for every bad act by following it with a good one. Richard, still obeying the "dictates of his heart," reveals to Despard that Sir Ruthven, his brother, is alive and resides in this very village masquerading as Robin Oakapple.

At the wedding of Robin and Rose, Sir Despard declares that Robin is the true Bad Baronet. Rose properly rejects Robin and offers her hand to Sir Despard who rejects her because his restored virtue arouses his dormant love for Mad Margaret. Since Richard is the only one left, Rose offers him her hand and he promptly accepts.

ACT II
Ruddigore Castle

In the gloomy art gallery of Ruddigore Castle where the statues of his ancestors are looking down upon him, Robin assumes his new role of the Bad Baronet. Richard and Rose come to obtain Robin's consent to their marriage. After some trouble they obtain it and depart. Robin appeals to his ancestors to relieve him of the necessity of doing a daily crime. Led by Robin's uncle, Roderic, the ancestors step down from their pedestals and accuse Robin of evading the terms of the Curse. They order him to do something really wicked, such as to carry off a maiden that very day. When he refuses, they cause him to suffer the "agonies" they have power to inflict, and he is compelled to yield. The ancestors return to their pedestals while Robin orders Adam to go at once and bring him a maiden—any maiden!

Despard and Margaret are now district visitors engaged in charitable activities. They come to implore Robin to give up his wicked ways. Robin consents to do so and they depart. Adam returns with an abducted maiden who is none other than the mature Dame Hannah who gives them such trouble that Robin calls upon his uncle Roderic for help. Roderic steps down from his pedestal and it is revealed that he was once Hannah's lover.

Robin leaves as the reunited pair indulge in a sentimental duet. He soon returns excitedly with a solution to the whole business. Since refusal to fulfill the terms of the Curse amounts to suicide, and as suicide itself is a crime, it follows that the Curse is inoperative! So Roderic finds that he must still be alive, Rose becomes the bride of Robin, and Richard appropriates the chief bridesmaid to bring about a general rejoicing.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

OPERA WORKSHOP

in

ORPHEUS AND EURIDICE

by

Christoph Willibald Gluck

and

GIANNI SCHICCHI

by

Giacomo Puccini

8:15 p.m.

March, 23 & 25, 1967

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1966-67 Series Nos. 82, 84

ORPHEUS AND EURIDICE

by C. W. Gluck

Cast

Orpheus ..... Clare Johnson

Euridice, his wife ..... Beth Groberg

Amor, God of Love ..... Lea Waddell

Blessed Spirit ..... Carol Keddington

Chorus

Don Abel
Paul Broadhead
Gregory Charlton
Grant Court
Carlos Gonzalez
Glenn Hawkes
David Jensen
Don Jensen
Daniel Knudsen
Stephen Leese
Douglas Mainord
Marvin Payne
Nick Randall
William Stirland
Stephen Taylor
Richard Todd
Norman Whiting
Charlotte Adams
Linda Bailey
Barbara Jill Barney
Doris Belt
Judi Blumenshine
Kathie Cannon
Shauna Cornelius
Francess Cowley
Norma Jean Graybeal
Julie Halladay
Janean Hanks
Kayla Helton
Nancy Holt
Carol Keddington
Sharon Kemp
Jennifer Larsen
Linda Moody
Toby Purviance
Sally Randall
Elaine Reese
Donna Reeves
Sharon Robinson
Barbara Rolapp
Sharon Rowsell
Elaine Thurber

Dancers

Andrea Watkins
Dianne Astle
Jackie Tueller
Diana Allred
Keena Krey
Elaine Thurber

Production Staff

Opera Workshop Director ..... Brandt B Curtis

Choreographer and Stage Director ..... Ellen Davis

Costumes and Makeup ..... Beverly Warner

Stage Manager ..... Roger Harris

Musical Assistants ..... Myrna South
Lynn Carson

Props ..... Paul Larsen

Scenery ..... Daryl Schnoor

SYNOPSIS

ACT I At the Tomb of Euridice

In ancient Greece, Orpheus, the famous singer, and a group of his friends and neighbors are lamenting the death of Euridice, the wife of Orpheus. Bidding the others to leave, Orpheus pours out his soul to the gods hoping for some relief from his sorrow. Amor, the God of Love, appears and informs him that his petition has been heard. Euridice will be restored to him if he will descend to the underworld and, with harp and voice, convince the rulers there to give her up. However, if he is successful in obtaining her release he must not look upon her until he has returned to earth. Moreover, he is not to tell Euridice of this condition. Orpheus, sensing the torment he must undergo, accepts the challenge and proceeds to the underworld.

ACT II In the Underworld

At the gates of the underworld, furies and monsters become aware of an approaching stranger and attempt to frighten him away. They are subdued by his music and they permit him to pass. He soon arrives at the Elysian Fields inhabited by the blessed spirits. Orpheus makes his appeal and the blessed spirits are touched. They bring forth Euridice and Orpheus begins to lead her back to earth.

ACT III A Somber Vault in the Underworld

Euridice cannot understand why Orpheus will not look upon her. She interprets his aloofness as a lack of love. Even though they are near the end of their journey, Euridice despairs and Orpheus turns to her but too late. She dies. Orpheus decides life is not worth living without his Euridice. He contemplates suicide but the God of Love appears and announces that the gods have decreed that Euridice will be restored to life because of the devotion and loyalty of Orpheus.

Near the Temple of Love

Happily reunited, the friends of Orpheus and Euridice join with them in praise to the God of Love.

GIANNI SCHICCHI

by Giacomo Puccini

Characters

Gianni Schicchi ..... Lamar Laws

Lauretta, his daughter ..... Kristine Comendant

Zita, a cousin to Buoso ..... Kathleen Stringam

Rinuccio, Zita's nephew in love with Lauretta ..... Roy L. King

Gherardo, Buoso's nephew ..... James Gordon

Nella, his wife ..... Kerrill Sue Rollins

Gherardino, their son ..... Joylne Vest

Betto, cousin to Buoso ..... Paul Larsen

Marco, his son ..... Ray Kinghorn

Ciesca, Marco's wife ..... Rebecca Totten

Spinelloccio, physician ..... Douglas Mainord

Amantio di Nicolao, lawyer ..... Paul Broadhead

Pinellino, shoemaker ..... William Hatch

Guccio, a dyer ..... Douglas Mainord

Production Staff

Director ..... Brandt B Curtis

Student Conductor ..... Stephen Bardsley

Pianists ..... Anna Louise Johnston
Evelyn Rogers

Props ..... Paul Larsen

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

Easter Music At Midday

Music from St. Matthew Passion

by

Johann Sebastian Bach

12:10 p.m.

Friday, March 24, 1967

Larsen Art Gallery

Franklin S. Harris Fine Arts Center

1966-67 Series No. 85

Music from St. Matthew Passion

PROGRAM*

1. Doppel Chor: Kommt, ihr Tochter, helft mir klagen
   ORATORIO CHOIR
   John R. Halliday, *conductor*

2. Rezitativ und Arie: Du lieber Heiland du
   Helen Richards, *alto*
   Jo Marcune, *flute*
   Helen Carey, *flute*

3. Choral: Ich bin's, ich sollte bussen
   A CAPPELLA CHOIR
   Ralph Woodward, *conductor*

4. Duet und chor: So ist mein Jesus nun gefangen
   Olga Gardner, *soprano*
   Helen Richards, *alto*
   ORATORIO CHOIR
   John R. Halliday, *conductor*

5. Rezitativ und Arie: Mein Jesu schweight zu falschen Lügen stille
   Brandt Curtis, *tenor*

6. Arie: Gebt mir meinen Jesum Wieder!
   Robert Downs, *bass*
   Percy Kalt, *violin*

7. Evangelist: Das ist: Mein Gott. mein Gott! warum hast du mich verlassen? Etliche aber, die da standen, da sie das horeten, sprachen sie:
   Chor: Der rufet den Elias.

   Evangelist: Und bald lief einer unter ihnen, nahm eina Schwamm und füllete ihn mit Essig, and steckete ihn auf Rohr, und tränkete ihn. Die Andern aber sprachen:

   Chor: Halt, lass sehen, ob Elias komme und ihm helfe.
   Evangelist: Aber Jesu schrie abermals laut, und verschied.

8. Choral: Wenn ich einmal soll scheiden
   A CAPPELLA CHOIR
   Ralph Woodward, *conductor*

9. Schluss-Chor: Wir setzen uns mit Tränen nieder
   ORATORIO CHOIR
   John R. Halliday, *conductor*

* Jacob Bos, *coordinator*

PARTICIPANTS

Robert Downs, *Jesus*

Brandt Curtis, *Evangelist*

Preston, Larson, *organ*

Lynn Carson, *harpsichord*

Dorothy Witt, *cello*

BRASS CHOIR ENSEMBLE

Newell Dayley, *conductor*

ORATORIO CHOIR

John R. Halliday, *conductor*

A CAPPELLA CHOIR

Ralph Woodward, *conductor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

AN EVENING OF CHAMBER MUSIC

8:15 p.m.

Monday, March 27, 1967

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 89

PROGRAM

I

Oh Eyes of My Beloved ..... Orlando di Lasso

Coletta ..... Francois Gevaert

Lady, You're Eye My Love Enforced ..... Thomas Weelkes

Dainty, Fine, Sweet Nymph ..... Thomas Morley

First Sopranos	*Second Sopranos*	*Altos*
Katharine Burley	Betty Peck	Karen Bayless
Martha Sargent	Margaret Van Orman	Judy Asay
Libby Abbott		Trish Christensen

Tenors	*Basses*
David Sargent	Chris Bayless
Robert Tate	Douglas Oxborrow
Richard Keisker	Bob Shedd

Robert Downs, *conductor*

II

Quintet for Brass Instruments, op. 5 ..... Victor Ewald

Moderato
Adagio
Allegro moderato

Newell Dayley, *trumpet* — Stewart Smith, *French horn*
Gaylord Durland, *trumpet* — Richard Ross, *trombone*
James Brague, *tuba*

III

Sonata No. 4 in D major ..... G. F. Handel

Adagio
Allegro
Larghetto
Allegro

Robert Galbraith, *violin*
JoLane Laycock, *piano*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — April 7, 1967
1966-67 Series — No. 95

PROGRAM*

Sonata in E major, op. 14, no. 1 . . . . . Beethoven
Allegro
Allegretto
Rondo: Allegro commodo

Douglas Childs, piano

Arietta . . . . . Lotti

Glenn Evans, trumpet
Richard Stevenson, piano

Petite Piece Concertante . . . . . Balay

Jim Petersen, trumpet
Susan Young, piano

Sonata for Oboe . . . . . Hindemith
Cheerful

Jean Hall, oboe
Susan Broadbent, piano

Concerto for Clarinet . . . . . Hindemith
Rather fast
Ostinato - fast

Judy Assay, clarinet
Dan Harrison, piano

Sarcasms, op. 17 . . . . . Prokovieff
Tempestoso
Allegro rubato
Allegro precipitato
Smanioso
Precipitosissimo - Andantino

Linnea Hall, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

Linda Hallett, *soprano*
student of John R. Halliday

assisted by
Jean Blaser, *piano*

in

GRADUATE RECITAL

8:15 p.m.
Friday, April 7, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 96

Program

I

The Faithless Shepherdess ..... Quilter

Foxgloves ..... Head

L'amerò saro costante ..... Mozart

Jo Marcune, *flute*

Vorrei spiegarvi, oh Dio! ..... Mozart

II

Lieder eines fahrenden Gesellen ..... Mahler

Wenn mein Schatz Hochzeit macht
Ging heut Morgan über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen

III

Siete Canciones populares Españolas ..... de Falla

El paño moruno
Seguidilla murciana
Asturiana
Jota
Nana
Conción
Polo

Intermission

IV

Depuis le jour ..... Charpentier

V

Rusalka's Song to the Moon ..... Dvorák

Pastorale ..... Stravinsky

Sing on There in the Swamp ..... Hindemith

The Whistlin' Thief ..... Hindemith

Music I Heard With You ..... Hageman

Miranda ..... Hageman

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WOMEN'S CHORUS

Robert Downs, *conductor*

8:15 p.m.

Wednesday, April 12, 1967

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 99

Program

I

Stabat Mater ..... Pergolesi

Katharine Burley, *soprano* Irja Liisa Hanski, *alto*

STRING ENSEMBLE

Lynn Carson, *harpsichord*

1. Chorus: Grave

Stabat mater dolorosa
juxta crucem lacrimosa,
dum pendebat filius.

See yon mother bow'd in anguish
There beside the cross doth languish,
Close to Jesus to the last.

2. Soprano solo: Andante amoroso

Cujus animam gementem,
contristatam ac dolentem
pertransivit gladius.

Lord, vouchsafe Thy loving kindness,
Here me in my supplication
And consider my distress.

3. Chorus: Larghetto

O quam tristis et afflicta
fuit illa benedicta
mater unigeniti!

Lo, my spirit fails within me,
Teach me, guide me with compassion
Hear me, and forgive my sins.

4. Alto solo: Allegro

Quae moerebat et dolebat,
et tremebat, cum videbat
nati poenas inclyti.

Let Thy promise by my refuge and redeem me,
Save me from eternal death.
In desolation standing before Thee
Hear and save me, from eternal death.

5. Chorus: Largo

Quis est homo, qui non fleret,
Christi matrem, si videret
in tanto supplicio?

Thou Eternal! God the Father,
Is there mortal who not feeleth
To behold where she kneeleth,

Quis non posset contristari
piam matrem contemplari
dolentem cum filio?

Uncomplaining in her sorrow.
Who, unmoved behold her languish
Beneath His cross of anguish

Allegro

Pro peccatis suae gentis
vidit Jesum in tormentis,
et flagellis subditum.

For His people's sins the All-Holy
She beheld a victim lowly,
Bleed in torments, bleed and die.

6. Soprano solo: Tempo giusto

Vidit suum dulcem natum,
morientem, desolatum,
dum emisit spiritum.

Was 'ere sorrow like my sorrow,
The Almighty hath dealt bitterly with me,
Was 'ere sorrow, like unto my sorrow.

7. Alto solo: Allegro moderato

Eja mater, fons amoris
me sentire vim doloris
Fac, ut tecam lugeam.

Fount of Love, Fount of sorrow,
May Thy Spirit never forsake me,
My soul shall fear no ill.

8. Chorus: Allegro

Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Lord! We pray Thee save Thy people,
Save, O save Them for Thy Name's sake
Bless Thine inheritance.

9. Duet: Tempo giusto

Sancta mater, istud agas,
cruifixi fige plagas
cordi meo valide.

Holy Father, hear us as we pray unto Thee,
Now and henceforth we beseech Thee,
Turn our hearts to Thee, O Lord.

Tui nati vulnerari
tam dignati pro me pati,
poenas mecum divide.

Holy Father, hear us as we pray unto Thee,
Turn our hearts to Thy Commandments,
Incline our hearts to keep Thy law.

Fac me ver tecum flere, crufixio condolere, donec ego vixero.	Oh, vouchsafe true repentance, Teach us always to obey Thee, And walk in the ways of peace.
Juxta crucem tecum stare, te libenter, sociare in planctu desidero.	Let Thy light so shine before us, Teach us, Lord, to keep Thy laws And Thy mercy be upon us.
Virgo virginum praeclara, mihi jam non sis amara, fac me tecum plangere.	
10. Alto solo: Largo Fac, ut portem Christi mortem passionis fac consortem et plagas recolere.	I will praise Thee And sing of Thy great mercy, And praise Thy Name.
Fac me plagis vulnerari cruce hac inebriari ob amorem filii.	I will call to the people And the nations all shall hear me, And shall praise Thy Holy Name.
11. Chorus: Allegro Inflammatus et accensus, per te, virgo, sim defensus in die judicii.	When Thou comest to the judgement, Be Thou our refuge and our defense, None else can deliver us.
Fac me cruce custodiri, morte Christi praemuniri, confoveri gratia.	Save and bring us to Thy Kingdom, We may worship with the faithful, And forever dwell with Thee.
12. Duet: Largo Quando corpus morietur, fac, ut animae donetur paradisi gloria.	Hear us, Father as we bless the Name of our Redeemer, Now and ever glorify, Bless His great and wondrous works, Now and ever glorify.
13. Chorus: Presto assai Amen.	Amen.

II

Love Song ..... Brahms

Love in Spring ..... Brahms

Barcarole ..... Brahms

Robert Downs, *conductor*

Fairest Isle ..... Purcell

Ah! How Pleasant 'Tis to Love ..... Purcell

Wallace McCloy, *conductor*

III

Fain Would I Change That Note ..... Vaughan-Williams

Ching-A-Ring Chaw ..... arr. Copland

Long Time Ago ..... arr. Copland

St. Gregory's Day ..... arr. Kodaly

On St. Gregory's Day it was the custom in Hungarian villages for schoolboys to go in procession through the village, calling children to go to school and collecting gifts on the way.

A Girl's Garden ..... Thompson

Women's Chorus Personnel

Professor Robert Downs, *conductor*
Wallace McCloy, *graduate assistant*
Cristy Valentine, *accompanist*

First Sopranos
Elizabeth Abbott
Mona Jeannette Brown
Harriet Defa
Vivian Dokken
Helen Giller
Linda Haneberg
Venda Holman
Karen Jeppesen
Gina Lovett
Dee Pratt
Darlene Straup
Virginia Taylor
Sharon Tracey
Judy Willis

Second Sopranos
Mary Burgoyne
Lynn Gillette
Rojean Grazzini
Joyce Hanny
Judy Hornberger
Anne Johnston
Edith Knoblock
Katherine Larsen
Donna McSpadden
Linda Miller
Carolyn Pearce
Elizabeth Peck
Kathy Pew
Janice Reeves
Karen Sessions
Susan Taylor
Margaret Van Orman
Pat Vause
Sonja Wayman
Joanne Woody
Kiyoko Yamagishi

First Altos
Bonnie Allphin
Hazel Ann Baird
Kathleen Carter
Cathy Christensen
Alice Crandall
Connie Donaldson
Ann Doty
Paula Fairbanks
Donna Gray
Connie Hamblin
Irja Liisa Hanski
Nona Lynne Hardy
Suana Hutchings
Larue Kearl
Cathy Martin
Ellen McVea
Julianne Miller
Charmain Rasmussen
Donna Reeves
Shannon Sealey
Sue Sheldon
Laraine Sims
Carralyn Smith
Sharon Whitham

Second Altos
Norma Allan
Susan Davis
Diane Edmunds
Jeannie Griffith
Robin Hood
Yvonne Hutchings
Kathy Olson
Lorraine Parker
Anne Pascoe
Marianne Pike
Laura Sanford
Karleen Smith
Gaylene Steele
Vicki Wentz
Linda Williams.

Choir Officers

Lorraine Parker, *president*
Sharon Tracey, *vice-president*
Vicki Wentz, *secretary*

String Ensemble Personnel

Harpsichord
Lynn Carson

Violins, I
Robert Galbraith
Cathy Olson
Cheryln Olson
Darlene Sanders

Violas
David Hamilton
Janet Smith
John England

Violins, II
Dale Johnson
Teresa Sanders
Rise Talbot
Cynthia Vance

Cellos
Dorothy Witt
Stanley Green

Bass
Jim Adams

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

JoLane Laycock, *piano*

student of Joseph Kliass

in

SENIOR RECITAL

8:15 p.m.
Thursday, April 13, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 100

Program

English Suite in G minor ..... J. S. Bach

- Prelude
- Allemande
- Courante
- Sarabande I
- Sarabande II
- Gavotte I
- Gavotte II
- Gigue

Sonata in G minor, op. 22 ..... Schumann

- Prestissimo
- Andantino
- Scherzo
- Rondo

Intermission

Ballade No. 2 in F major ..... Chopin

Dumka ..... Tchaikowsky

Ponteio (Preludio) No. 24 ..... Guarnieri

Diabolic Suggestions ..... Prokofieff

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

OPERA WORKSHOP

and

SYMPHONY ORCHESTRA

in

LA BOHEME

by

Giacomo Puccini

libretto by
Guiseppe Giacosa and Luigi Illica

8:15 p.m.

May 1, 3, 4, 5, 6, 1967

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1966-67 Series Nos. 110-114

5780
3 1101 Family

CAST

May 1, 3, 5, 1967

Rodolfo, a poet	Roy L. King
Mimi	Vivien Beecroft
Marcello, a painter	Clayne Robison
Musetta	Kathleen Stringam
Schaunard, a musician	James Smith
Colline, a philosopher	Marvin Payne
Benoit, a landlord	Paul Larsen
Alcindoro, a counselor of state	Ray Kinghorn
Parpignol, a street vendor	William Stirland
Custom House Official	Robert Lauritzen
Custom House Sergeant	Nick Randall
A Street Vendor	Carlos Gonzalez

CAST

May 4, 6, 1967

Rodolfo, a poet	Rolando Gonzalez
Mimi	Lynn Blackmun
Marcello, a painter	LaMar Laws
Musetta	Kristine Comendant
Schaunard, a musician	Douglas Curran
Colline, a philosopher	Nelden Maxfield
Benoit, a landlord	Paul Broadhead
Alcindoro, a counselor of state	Paul Larsen
Parpignol, a street vendor	William Stirland
Custom House Official	Robert Lauritzen
Custom House Sergeant	Nick Randall
A Street Vendor	Carlos Gonzalez

PRODUCTION STAFF

Artistic Director ..... Brandt B Curtis

Conductor ..... Ralph G. Laycock

Stage Director ..... Max Golightly

Set Designer ..... Karl Pope

Lighting Designer ..... Charles Henson

Technical Director ..... Robert Struthers

Costumes ..... Beverly Warner

Stage Manager ..... Roger Harris

Choreographer and Special Assistant ..... Ellen Davis

Student Assistant to the Director ..... Betty Lee

Musical Assistants ..... Evelyn Rogers, Wallace McCloy, Myrna South, Anna Louise Johnston, Jean Stringam, Lynn Carsen, Walter Whipple

Lighting Technician ..... Bryce Jeppsen

Light Crew ..... Peggy Ann Garner, Tom King

Stage Crew ..... Steve Jones, Paul Larsen, Warren Grover, Ron Nielsen

Properties ..... Dana Wartena, Diane Butters, Martine Rudy, John Shepherd, Karon Tanner, Rick Crandall, Kay Merrill, Mable Winfree, Linda Craiger, Margaret Dyring

Assistant Stage Manager ..... Carlos Loarca

Construction Supervisors ..... Il Soo Shin, Richard Beard

Construction Crew ..... Michael Roos, Alan Cassell, Wayne Boucher, Ernest Larson, Murr Brown, Norman Birdsall, Roger Nelson, Stephen Draper, Gerald Price, Glen Newbury, William Lewis, Gerry Rowan, Larry Eastman, and members of stagecraft class

Painting ..... Duane Huff, Melvin Isaacson

ORCHESTRA PERSONNEL

First Violins
Cynthia Vance,
concertmistress
Doris Ann Biggers
Linda Cropper
Steven Goodman
Sandra Jackson
John McKae
Cherlyn Olson
Darlene Sanders
Margaret Vance

Second Violins
Dale Johnson*
Sally Broadbent
Richard Galbraith
Will Heider
Arlena Maathuis
Margaret Ray
Caroline Smith
Rise Jan Talbot

Violas
David Hamilton
Charles Brown
Barbara Clements
John Englund
Loraine West

Cellos
Richard Marsden*
Kathy Bird
Robert Englund
Diane Kirkham
Brent Taylor

Basses
Noel Brown*
Larry Propp

Piccolo
Linda Laycock

Flutes
Helen Carey
Claudia Dayton

Oboes
Jean Hall
Martha Oliphant

English horn
Sherry Martin

Clarinets
Robert Bowring
Kathy Kennard

Bass Clairnet
David Clark

Bassoons
Ardith Freeman
Tonia Marcune

Horns
Patricia Smith
Marta Palmquist
Ralph Woodward
Arlan Baird

Trumpets
William Nelson
Douglas Wing
Kelly Clayton

Trombones
Richard Ross
Erick Erickson
David Fillmore

Tuba
James Brague

Harp
Carolyn Paxman

Timpani
and Percussion
Gaylene Gunn
Carl Williams
Craig Paxman

*principals

OPERA WORKSHOP PERSONNEL

Don Abel
Ina Faye Abel
Charlotte Adams
Linda Bailey
Stephen Bardsley
Barbara Jill Barney
Doris Belt
Judi Blumenshine
Paul Broadhead
Leona Brown
Kathie Cannon
Linda Cawood
Gregory Charlton
Shauna Cornelius
Grant Court
Francie Cowley
Joellen Friedman
Carlos Gonzalez
Norma Jean Graybeal
Linda Green
Julie Halladay
Janean Hanks
William Hatch
Glenn Hawkes
Kayla Helton
Nancy Holt
Don Jensen
Douglas Jones
Carol Keddington
Shari Kemp
Dan Knudsen
Paul Larsen
Jennifer Larsen
Robert Lauritzen
Stephen Leese
Douglas Mainord
Colleen Martin
Linda Moody
Carole Munson
Nancy Norton
Toby Purviance
Nick Randall
Sally Randall
Elaine Reese
Donna Reeves
Elizabeth Rice
James Robertson
Sharon Robinson
Evelyn Rogers
Nancy Rogers
Barbara Rolapp
Kerril Sue Rollins
Sharon Rowsell
Dianne Shafer
James Smith
Phyllis Snow
Alan Springer
James Stanard
Linda Steimle
William Stirland
Jeana Stowell
Stephen Taylor
Elaine Thurber
Richard Todd
Rebecca Totten
Yvonne Tracey
George Turner
Jolyne Vest
Lea Waddell
Norman Whiting
Sylvia Wooley

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — Madsen Recital Hall — April 14, 1967

1966-67 Series — No. 102a

PROGRAM*

Sonata No. 14, op. 27, no. 2 ..... Beethoven

Adagio sostenuto
Allegretto
Presto agitato

Kayla Helton, piano

Duo ..... Piston

Stanley Green, cello
David Hamilton, viola

Duetto Concertante ..... Spisak

Lento
Allegro

David Hamilton, viola
Alex Sutherland, bassoon

Orientale ..... Barat

Fred Starkey, trumpet
Joyce Wilkinson, piano

Passacaglia ..... Piston

Evelyn Rogers, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

NEW YEAR, LENT, EASTER, PENTECOST SECTIONS

of the

ORGELBÜCHLEIN
(Little Organ Book)

by

J. S. BACH

Organ Students of

J. J. Keeler and Parley L. Belnap

assisted by

The Chamber Choir

Robert Downs, *conductor*

8:15 p.m.

Monday, April 17, 1967

Provo Tabernacle

1966-67 Series No. 103

PROGRAM

Triple Fugue in Eb major (St. Anne) ..... J. S. Bach
Bonnie Goodliffe

The Old and the New Year

Helft mir Gottes Güte preisen ..... J. S. Bach
(Come, Let Us All With Fervour)

Das alte Jahr vergangen ist ..... J. S. Bach
(The Old Year Now Hath Passed Away)
Bonnie Goodliffe

In Dir ist Freude ..... J. S. Bach
(In Thee is Gladness) Preston Larson

Song of Simeon

Mit Fried' und Freud' ich fahr' dahin ..... J. S. Bach
(In Peace and Joy I Now Depart)

Herr Gott, nun schleuss den Himmel auf ..... J. S. Bach
(Lord God, Now Open Wide Thy Heaven)
Claire Hendrix

Lent

O Lamm Gottes, unschuldig ..... J. S. Bach
(O Lamb of God, Pure, Spotless)

Christe, du Lamm Gottes ..... J. S. Bach
(Lamb of God, Our Savior)
Linda Swenson

Christus, der uns selig macht ..... J. S. Bach
(See the Lord of Life and Light)
Philip Jessup

Da Jesus am dem Kreuze stund ..... J. S. Bach
(When on the Cross the Savior Hung)
Dale Cromar

O Mensch, bewein dein' Sünde gross ..... J. S. Bach
(O Man, Bemoan Thy Grievous Sin)
Preston Larson

Wir Danken Dir, Herr Jesu Christ, das Du für nus gestorben bist .... J. S. Bach
(To Thee, Lord Jesus, Thanks We Give)
Vicki Enders

Hilf Gott, dass mir's gelinge ..... J. S. Bach
(Oh Help Me, Lord, To Praise Thee)
Walter Whipple

Easter

Christ lag in Todesbanden ..... J. S. Bach
(Christ Lay in the Bonds of Death)

Jesus Christus, unser Heiland ..... J. S. Bach
(Jesus Christ, Our Savior)
Lawrence Smith

Christ ist erstanden ..... J. S. Bach
(Christ is Risen) Peggy Milligan

Erstanden ist der heil'ge Christ ..... J. S. Bach
(The Blessed Christ is Risen Today)
Marilyn Jackson

Erschienen ist der herrliche Tag ..... J. S. Bach
(On Earth Has Dawned the Day of Days)
Raymond Gobin

Heut' triumphiret Gottes Sohn ..... J. S. Bach
(Today Gods Only Begotten Son Triumph Won)
Walter Whipple

Pentecost

Komm, Gott, Schöpfer, Heiliger Geist ..... J. S. Bach
(Come, God Creator, Holy Ghost)
Philip Jessup

Word of God

Herr Jesu Christ, dich zu uns wend' ..... J. S. Bach
(Lord Jesus Christ, Unto Us Turn)
Vicki Enders

Liebster Jesu wir sind hier (two settings) ..... J. S. Bach
(Blessed Jesus, We Are Here)
Ann Thunnell

The four-part chorale will be sung by the Chamber Choir, followed by the Chorale Prelude for Organ.

CHAMBER CHOIR PERSONNEL

Robert Downs, *conductor*

Sopranos	*Altos*	*Tenors*	*Basses*
Katharine Burley	Betty Peck	David Sargent	Chris Bayless
Martha Sargent	Margaret VanOrman	Robert Tate	Bob Shedd
Libby Abbott	Judy Asay	Richard Keisker	Douglas Oxborrow
Trish Christensen			

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MALE CHORUS

and

CHAMBER ORCHESTRA

8:15 p.m.

Wednesday, April 19, 1967

Joseph Smith Auditorium

1966-67 Series No. 104

PROGRAM

I

In nomine Jesu ..... Jacob Handl

At the name of Jesus every knee shall bow, of things in heaven, and things in earth, and things under the earth; and every tongue shall confess that our Lord Jesus Christ is in the glory of God the Father.
(Phil. II, 10 & 11)

Adoramus te, Christe! ..... G. P. da Palestrina

We adore Thee, Christ, and bless Thee,
Who by Thy holy cross hast redeemed the World.
Thou hast died for us;
Lord, have mercy upon us!

Inveni, David ..... Anton Bruckner

I have found David my servant;
With my holy oil have I anointed him;
With whom my hand shall be established:
Mine arm also shall strengthen him. Alleluia!

Trombones

Richard Ross	Darrell Hunt
David Freeman	Guy Wymore

Psaume 121 ..... Darius Milhaud

I was glad when they said unto me,
Let us go into the house of the Lord.
Our feet shall stand within thy gates, O Jerusalem.
Jerusalem is builded as a city that is compact together:
Whither the tribes go up, the tribes of the Lord,
Unto the testimony of Israel,
To give thanks unto the name of the Lord.
For there are set thrones of judgement,
The thrones of the house of David.
Pray for the peace of Jerusalem:
They shall prosper that love Thee:

Peace be within thy walls,
And prosperity within thy palaces.
For my brethren and companions' sakes,
I will now say, Peace be within thee.
Because of the house of the Lord our God
I will seek thy good.

MALE CHORUS

Ralph Woodward, *conductor*

II

Symphony No. 5 in Bb major ..... Franz Schubert

Allegro
Andante con moto
Menuetto; allegro molto
Allegro vivace

CHAMBER ORCHESTRA

Ralph G. Laycock, *conductor*

III

Tarantella ..... Randall Thompson

The Pasture ..... Randall Thompson

Song of Peace ..... Vincent Persichetti

The West Wind ..... Robert Cundick

MALE CHORUS

Ralph Woodward, *conductor*

CHAMBER ORCHESTRA PERSONNEL

Prof. Ralph G. Laycock, *conductor*

Violins
Robert Galbraith, *consertmaster*
Mel Stott
Dale Johnson
Sharon Hintze
Darlene Sanders
Doris Ann Biggers
Sandra Jackson

Violas
Janet Smith
John Englund
Charles Brown

Cellos
Dorothy Witt
Stanley Green
Richard Marsden

Basses
David Ward
David Adams

Flute
Jo Marcune

Oboes
Martha Sargent
Jean Hall

Bassoons
Ardith Freeman
Tonia Marcune

Horns
Patricia Smith
Stewart Smith

MALE CHORUS PERSONNEL

Dr. Ralph Woodward, *conductor*
Preston Kies, *graduate assistant*
Patti O'Brien, *accompanist*

First Tenors
Larry Barber
Vernon Barrett
Bruce Bingham
Joe Clark
Kim Jacobs
Larry LeBaron
James Miller
Dwayne Wight
Charles Wilkinson
Noel Zabriskie

Second Tenors
Roger Crandall
David Eyre
Michael Hamblin
Arlen Housekeeper
Thomas Huntamer
Larry Litster
Harold Monson
Ken Noble
Scott Stanger
George Taylor
Richard Wastell

First Basses
Ray Ashby
Dennis Atkinson
Arthur Barnes
Robert Clark
Merrill Cox
Vance Dunn
Pete Groesbeck
David James
Stuart Kempton
Preston Kies
Russell Mauritzen

Second Basses
Douglas Mills
James Roach
John Roach
Bill Scott
Bruce Steadman

Second Basses
Charles Bush
Roy Barraclough
Douglas Childs
William Fox
Gary Green
John Henderson
Keith Leonard
Robert Olsen
Nick Randall
Leo Smigelski
Reid Stewart

Choir Officers

Larry Litster, *president*
Ray Ashby, *vice-president*
Larry LeBaron, *secretary*
Robert Clark, *tour chairman*
Dennis Atkinson, *social chairman*
Thomas Huntamer, *treasurer*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — Madsen Recital Hall — April 19, 1967

1966-67 Series — No. 105a

PROGRAM*

Prelude and Fugue in D minor ..... Bach
Karen Sponseller, piano

Prelude and Fugue in F major ..... Bach
Christy Arnold, piano

Concerto in B minor ..... Handel
Allegro moderato
Richard Stafford, viola
Ralph Severson, piano

Sonata. op. 24 ..... Beethoven
Allegro
Sandra Jackson, violin
Linda Fennimore, piano

String Quartet, op. 77, no. 1 ..... Haydn
Allegro moderato
Sandra Jackson, violin — Richard Stafford, viola
Doris Ann Biggers, violin — Kay Jean Mickelson, cello

Concerto in G ..... Telemann
Largo
Allegro
Margaret Vance, viola
Cynthia Vance, piano

Rhapsody in G minor ..... Brahms
Susan Broadbent, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Friday — Franklin S. Harris Fine Arts Center — April 21, 1967

1966-67 Series — Madsen Recital Hall — No. 106

PROGRAM*

Sonata No. 9 in D major ..... Haydn

Fifteen Hungarian Peasant Songs ..... Bartok
Marcia Green, piano

Ahi troppo e duro ..... Monteverdi

Lasciatemi morire ..... Monteverdi
David Higginson, tenor
Bente Bakken, piano

Ombra mai fu ..... Handel

When Love is Kind ..... Roy
Kaye Starr Richey, contralto
Becky Totten, piano

Rhapsody, op. 79, no. 1 ..... Brahms
Linda Miller, piano

Se il Timore, from Deidahmia ..... Handel

Love is the Wind ..... MacFayden
Susan Smith, soprano
Jennifer Rojas, piano
Jeannie Roach, violin

Laughing Song, from Die Fledermaus ..... Strauss

Love I Have Won You ..... Ronald
Pat Petersen, soprano
Bonnie Goodliffe, piano

Allegro Scherzando, op. 142 ..... Schubert

Danse ..... Debussy
Allegretto
Christine Cutler, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

5:00 P. M.
Wednesday, April 26, 1967

E 400
Harris Fine Arts Center

STUDENTS OF HELEN RICHARDS

PROGRAM

At Eve a Flute is Calling — Strickland
Cathie Olsen, soprano
Cheryln Olsen, piano

La Pastorella — Schubert
Carol Jensen, soprano
Renee Hirschi, piano

Greensleeves — Old English
Christine Stevens, soprano
Bonnie Goodliffe, piano

Se Florindo è fedele — Scarlatti
Harriet Defa, soprano
Linda Pearl, piano

Bonjour Suzon! — Delibes
Marilyn Lamb, soprano
Rene Swensen, piano

May, the Maiden — Carpenter
Geraldine Jensen, soprano
Rosemary Robinson, piano

Hedge Roses — Schubert
Mary Lee Zurcher, soprano
Bonnie Goodliffe, piano

O del mio dolce ardor — Gluck
Ann Leaming, soprano
Rosemary Robinson, piano

Sally Gardens — Arr. Britten
Marsha Hadfield, soprano
Bonnie Goodliffe, piano

O cessate di piagarmi — Scarlatti
The Pasture — Naginski
Shari Kemp, mezzo-soprano
Karen Milligan, piano

Suleika's Song — Schumann
Ruby Windham, soprano
Elsie Anderson, piano

Without Thee — Gounod
Lila Allen, soprano
Nancy Allen, piano

Rastlose Liebe — Schubert
Elfrieda Poecker, soprano
Roger Sorenson, piano

My Mother Bids Me Bind My Hair — Haydn
Kathleen Carter, soprano
Eileen Wilhoit, piano

Jesus, Jesus, Rest Your Head — American Folk Song
Ann Thunell, soprano
Shari Kemp, piano

The Enchantress — Hatton
Isabel Johnson, contralto
Bonnie Goodliffe, piano

Spirate, pur spirate — Donaudy
Susan Woodward, soprano
Gayle Groo, piano

Sakura — Traditional Air
Spring Dropped a Song into My Heart — Fenner
Kiyoko Yamagishi, soprano
Bonnie Goodliffe, piano

Die Mainacht — Brahms
Bonnie Rockwell, mezzo-soprano
Bonnie Goodliffe, piano

Und ob die Wolke "Der Freischütz" — Weber
Dorette Rose, soprano
Lorraine Parker, piano

Country Song — Dell'Aqua
Judy Willis, soprano
Bonnie Goodliffe, piano

Let Me Wander Not Unseen — Handel
Sharon Lee Johnson, soprano
Marilyn Holyoke, piano

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — April 26, 1967
1966-67 Series — No. 107

PROGRAM*

I

The Star-Spangled Banner ..... Smith-Asper

U.S. Air Force Blue ..... Scott-Textor-Ludlow

II

Sonata in E, op. 14, no. 1 ..... Beethoven
Allegretto

Charles Madden, piano

III

Now is the Month of Maying ..... Morley

Wondrous Cool, Thou Woodland Quiet ..... Brahms

My Heart Is Offered Still To You ..... Lassus

There is Nothin' Like a Dame ..... Rodgers

Larry Eastman, tenor — David Hofeling, baritone
Dennis Sedgwick, tenor — Kendal Egbert, bass

IV

Aura Lee ..... Poulton

Soldier's Chorus, from Faust ..... Gounod

V

Deo Gracias ..... Britten

Long Time Ago ..... Copland-Fine

Ain't Got Time To Die ..... Johnson

VI

Prelude in C# minor ..... Rachmaninoff

Roger Keddington, piano

VII

Ballad for Americans ..... Latouche & Robinson

Larry Eastman, tenor

*Jacob Bos, coordinator

AFROTC Chorus Personnel
Ellis C. Worthen, conductor
Charles Madden, accompanist

Sopranos

Shonnie Beck
Shawna Brown
Janice Johnson
Margaret Layton
Nadine Maxfield
Brenda Peterson
Nicki White
Kathy Young

Altos

Robyn Andrus
Lilli Ann Arp
Barbara Brian
Christie Halladay
Kathy Hensen
Kathy Harrington
Mary Huber
Regina McQuarrie
Margaret Midgley
Loralee Nokes
Kathryn Saporiti

Tenors

David Blaine
Doug Buchi
Craig Derrick
Gary Despain
Larry Eastman
Larry Fryer
Kent Fergusson
Richard Gordon
Mac Hansen
John Harding
Edward Hellewell
Steven Jones
Dennis Larsen
Dennis Sedgwick
LaMont Wardle
Sammie Wright
Pat Young

Basses

Richard Abbott
Steven Balls
Douglas Bartholomew
Donald Bishop
Charles Brower
Paul Brown
Scott J. Call
R. LeRoy Cobia
William DeMent
Neldon Demke
Sheldon Demke
Wally Doiron
Kendal Egbert
Robert Goodman
Jonathan Graff
Thomas Griffiths
Eric Hansen
LaMar Henderson
David Hill
David Hofeling
Ronald Johnson
David Jordan
Roger Keddington
Dennis McCain
Jerry McFarland
John McGlaughlin
Richard McKinney
Parker Owens
Paul Quigley
Bill Stewart

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

6:00 p.m. presents Madsen Recital Hall
Thursday, April 27, 1967 Harris Fine Arts Center

STUDIO RECITAL

Program
Students of Flora Nielsen

The Little Road to Kerry ..... Cadman
Carolyn Sagers, mezzo-soprano
Laura Lee Baker, piano

Cradle Song ..... Mozart
Anavon Harris, mezzo-soprano
Charles Madden, piano

Alma del core ..... Caldara
Sharyn Gardner, mezzo-soprano
Jill Locke, piano

Panis Angelicus ..... Franck
Annette O'Donnal, mezzo-soprano
Suzanne Packer, piano

Es muss ein Weinderbares Sein ..... Liszt
Donna Gray, mezzo-soprano
Rose Anne Callister, piano

A Blackbird Singing ..... Head
Sheri Thomas, soprano
Joyce Wilkinson, piano

Verdant Meadows ..... Handel
Rhea Lisonbee, mezzo-soprano
Joyce Christopherson, piano

Selve, voi le speranze ..... Rosa
Janet Tait, soprano
Joyce Wilkinson, piano

Sebben, Crudele ..... Caldara
Sharon Robinson, mezzo-soprano
Rebecca Totten, piano

Thanks Be To God ..... Dickson
Donna Groesbeck, mezzo-soprano
Carolyn Heggessy, piano

Bist du bei mir ..... Bach

Roy Stoner, tenor
Sharyn Gardner, piano

Caro mio ben ..... Giordana

Joyce Christopherson, mezzo-soprano
Rose Anne Callister, piano

Lasciatemi Morire ..... Monteverdi

Bonnie Baer, contralto
Joyce Wilkinson, piano

Vergin tutta amor ..... Durante

Stephen Halliday, tenor
Cindy Green, piano

Voi che sapete, from Le Nozze de Figaro ..... Mozart

Kathy Oyler, soprano
Carolyn Heggessy, piano

Traume ..... Wagner

Lana Mangleson, mezzo-soprano
Joyce Wilkinson, piano

O Cessate di piagarmi ..... Scarlatti

Bette Bacon, mezzo-soprano
Annette O'Donnal, piano

Stride la Vamp, from Il Trovatore ..... Verdi

Kaye Starr Richey, contralto
Annette O'Donnal, piano

Ich grolle nicht ..... Schumann

Delora Wright, mezzo-soprano
Joyce Jensen, piano

Ombra mai fu, from Serse ..... Handel

Ellen Carbine Simper, mezzo-soprano
Rebecca Totten, piano

Verborgenheit ..... Wolf

Rebecca Totten, mezzo-soprano
Ema Jo Bascom, piano

Pauline's Aria, from Pique Dame ..... Tchaikowsky

Julie Judd, mezzo-soprano

Deh vieni, non tardar, from Le Nozze de Figaro ..... Mozart

Gwyn Harris, soprano
Joyce Wilkinson, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

ROBERT CUNDICK, *organ*

in

FACULTY RECITAL

8:15 p.m.
Friday, April 28, 1967

Provo Tabernacle

1966-67 Series No. 108

Program

Voluntary in D minor ..... John Stanley

Allegro

Adagio

Allegro

Allein zu dir, Herr Jesu Christ ..... Johann Pachelbel

Toccata and Fugue in D minor ..... J. S. Bach

Pastorale ..... Cesar Franck

Sketch in C major ..... Robert Schumann

Elegie ..... Flor Peeters

Divertimento ..... Robert Cundick

Allegro non troppo

Moderato

Allegro molto

Allegretto

Allegro

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday
1966-67

Madsen Recital Hall

April 28, 1967
No. 109

4:10 p.m.

PROGRAM*

O Jesu dulcis memoria ..... Schutz

Would You Gain the Tender Creature ..... Handel

James Dunaway, tenor
Shauna Knight, harpsichord
Jo Marcune, flute
Martha Sargent, oboe

Ombra mai fu ..... Handel

The Little Rose ..... Roy

Ellen Carbine Simper, mezzo-soprano
Rebecca Totten, piano

Concertino ..... Guilhauh

Wayne Clark, clarinet
Michael Moore, piano

If Thou Be Near ..... Bach

Glenn Evans, trumpet
Gilbert Hornberger, piano

Prelude and Tarantella ..... Johnson

Miramar ..... Johnson

Trumpets: Gilbert Hornberger
Fred Starkey
Clyde Pratt
Tom Jones

Arioso ..... Bach

Darrell Hunt, trombone
Fay Hunt, piano

Improvisation, op. 20, no. 7 ..... Bartok

Prelude, op. 23, no. 10 ..... Rachmaninoff

Pat Chatwin, piano

Rumanian Folk Dances ..... Bartok

Jeana Stowell, piano

Joc cu bata	Românească	Brâul
Pe Loc	Mărunțel	Buciumeana
Poarcă		

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

4:00 p.m. presents Madsen Recital Hall
Saturday, April 29, 1967 Harris Fine Arts Center

STUDIO RECITAL

Program
Students of Helen Richards

Vittoria! Vittoria! ..... Carissimi
Hark! Hark! The Lark ..... Schubert

Nina Joy Holman, soprano
Bonnie Goodliffe, piano

The Sweetest Flower That Blows ..... Hawley
The Star ..... Rogers

Nadine Maxfield, soprano
Janet George, piano

Where the Bee Sucks ..... Arne
Think on These Things ..... Kirlin

Pamela Sharp, soprano
Jessa Lee Rasmussen, piano

The Ships of Arcady ..... Head
Eri tu che macchiavi, from Un Ballo in Maschera ..... Verdi

Bruce Hasler, baritone
Nancy Holt, piano

Printemps Nouveau ..... Vidal
Citronenfelter im April ..... Wolf

Susan Smith, soprano
Jennifer Rojas, piano

Amor s'apprende ..... Donaudy

Susan Smith and Gail Traasdahl, sopranos
Jennifer Rojas, piano

Pleurez! pleurez, mes yeux!, from Le Cid ..... Massenet
To the Thawing Wind ..... Duke

Gail Traasdahl, soprano
Bonnie Goodliffe, piano

Entrata di Butterfly, from Madama Butterfly ..... Puccini
Aurora ..... Faure

Kathleen Perry, soprano
Diane Kapp, piano

Du bist die Ruh' ..... Schubert
Ah! fuyez, douce image, from Manon ..... Massenet

Ivan Briggs, tenor
Lynette Elder, piano

Senza mama, from Suor Angelica ..... Puccini
Wohin ..... Schubert

Carol Ann Torsak, soprano
Shirley Ann Smurthwaite, piano

One Fine Day, from Madama Butterfly ..... Puccini
Songs My Mother Taught Me ..... Dvorak

Mary Ann Clyde, soprano
Wallace McCloy, piano

Wie bist du, meine Königen ..... Brahms
Una furtiva lagrima, from L'elisir D'amore ..... Donizetti

James Dunaway, tenor
Shauna Knight, piano

Pauline's Romance, from Pique Dame ..... Tchaikovsky
Night ..... Charles

Orvilla Stevens, mezzo-soprano
Wallace McCloy, piano

Sweet Chance ..... Head
Pace, pace, mio Dio, from La Forza del destino ..... Verdi

Mary Marsden, soprano
Wallace McCloy, piano

Prologue, from Pagliacci ..... Leoncavallo
I Got Plenty O' Nuttin', from Porgy and Bess ..... Gershwin

Larry Benson, baritone
Lynda Benson, piano

Sola, perduta, abbandonata, from Manon Lescaut ..... Puccini
Chanson d'Avril ..... Bizet

Clare Johnson, soprano
Evelyn Rogers, piano

Indian Bell Song, from Lakme ..... Delibes

Patricia Peterson, soprano
Bonnie Goodliffe, piano

Sull 'aria, from Le Nozze di Figaro ..... Mozart

Kathleen Perry and Patricia Peterson, sopranos
Bonnie Goodliffe, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

OPERA WORKSHOP

and

SYMPHONY ORCHESTRA

in

LA BOHEME

by

Giacomo Puccini

libretto by
Guiseppe Giacosa and Luigi Illica

8:15 p.m.

May 1, 3, 4, 5, 6, 1967

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1966-67 Series Nos. 110-114

CAST

May 1, 3, 5, 1967

Rodolfo, a poet	Roy L. King
Mimi	Vivien Beecroft
Marcello, a painter	Clayne Robison
Musetta	Kathleen Stringam
Schaunard, a musician	James Smith
Colline, a philosopher	Marvin Payne
Benoit, a landlord	Paul Larsen
Alcindoro, a counselor of state	Ray Kinghorn
Parpignol, a street vendor	William Stirland
Custom House Official	Robert Lauritzen
Custom House Sergeant	Nick Randall
A Street Vendor	Carlos Gonzalez

CAST

May 4, 6, 1967

Rodolfo, a poet	Rolando Gonzalez
Mimi	Lynn Blackmun
Marcello, a painter	LaMar Laws
Musetta	Kristine Comendant
Schaunard, a musician	Douglas Curran
Colline, a philosopher	Nelden Maxfield
Benoit, a landlord	Paul Broadhead
Alcindoro, a counselor of state	Paul Larsen
Parpignol, a street vendor	William Stirland
Custom House Official	Robert Lauritzen
Custom House Sergeant	Nick Randall
A Street Vendor	Carlos Gonzalez

PRODUCTION STAFF

Artistic Director ..... Brandt B Curtis

Conductor ..... Ralph G. Laycock

Stage Director ..... Max Golightly

Set Designer ..... Karl Pope

Lighting Designer ..... Charles Henson

Technical Director ..... Robert Struthers

Costumes ..... Beverly Warner

Stage Manager ..... Roger Harris

Choreographer and Special Assistant ..... Ellen Davis

Student Assistant to the Director ..... Betty Lee

Musical Assistants ..... Evelyn Rogers, Wallace McCloy, Myrna South, Anna Louise Johnston, Jean Stringam, Lynn Carsen, Walter Whipple

Lighting Technician ..... Bryce Jeppsen

Light Crew ..... Peggy Ann Garner, Tom King

Stage Crew ..... Steve Jones, Paul Larsen, Warren Grover, Ron Nielsen

Properties ..... Dana Wartena, Diane Butters, Martine Rudy, John Shepherd, Karon Tanner, Rick Crandall, Kay Merrill, Mable Winfree, Linda Craiger, Margaret Dyring

Assistant Stage Manager ..... Carlos Loarca

Construction Supervisors ..... Il Soo Shin, Richard Beard

Construction Crew ..... Michael Roos, Alan Cassell, Wayne Boucher, Ernest Larson, Murr Brown, Norman Birdsall, Roger Nelson, Stephen Draper, Gerald Price, Glen Newbury, William Lewis, Gerry Rowan, Larry Eastman, and members of stagecraft class

Painting ..... Duane Huff, Melvin Isaacson

ORCHESTRA PERSONNEL

First Violins
Cynthia Vance,
concertmistress
Doris Ann Biggers
Linda Cropper
Steven Goodman
Sandra Jackson
John McKae
Cherlyn Olson
Darlene Sanders
Margaret Vance

Second Violins
Dale Johnson*
Sally Broadbent
Richard Galbraith
Will Heider
Arlena Maathuis
Margaret Ray
Caroline Smith
Rise Jan Talbot

Violas
David Hamilton
Charles Brown
Barbara Clements
John Englund
Loraine West

Cellos
Richard Marsden*
Kathy Bird
Robert Englund
Diane Kirkham
Brent Taylor

Basses
Noel Brown*
Larry Propp

Piccolo
Linda Laycock

Flutes
Helen Carey
Claudia Dayton

Oboes
Jean Hall
Martha Oliphant

English horn
Sherry Martin

Clarinets
Robert Bowring
Kathy Kennard

Bass Clairnet
David Clark

Bassoons
Ardith Freeman
Tonia Marcune

Horns
Patricia Smith
Marta Palmquist
Ralph Woodward
Arlan Baird

Trumpets
William Nelson
Douglas Wing
Kelly Clayton

Trombones
Richard Ross
Erick Erickson
David Fillmore

Tuba
James Brague

Harp
Carolyn Paxman

Timpani
and Percussion
Gaylene Gunn
Carl Williams
Craig Paxman

*principals

OPERA WORKSHOP PERSONNEL

Don Abel
Ina Faye Abel
Charlotte Adams
Linda Bailey
Stephen Bardsley
Barbara Jill Barney
Doris Belt
Judi Blumenshine
Paul Broadhead
Leona Brown
Kathie Cannon
Linda Cawood
Gregory Charlton
Shauna Cornelius
Grant Court
Francie Cowley
Joellen Friedman
Carlos Gonzalez
Norma Jean Graybeal
Linda Green
Julie Halladay
Janean Hanks
William Hatch
Glenn Hawkes
Kayla Helton
Nancy Holt
Don Jensen
Douglas Jones
Carol Keddington
Shari Kemp
Dan Knudsen
Paul Larsen
Jennifer Larsen
Robert Lauritzen
Stephen Leese
Douglas Mainord
Colleen Martin
Linda Moody
Carole Munson
Nancy Norton
Toby Purviance
Nick Randall
Sally Randall
Elaine Reese
Donna Reeves
Elizabeth Rice
James Robertson
Sharon Robinson
Evelyn Rogers
Nancy Rogers
Barbara Rolapp
Kerril Sue Rollins
Sharon Rowsell
Dianne Shafer
James Smith
Phyllis Snow
Alan Springer
James Stanard
Linda Steimle
William Stirland
Jeana Stowell
Stephen Taylor
Elaine Thurber
Richard Todd
Rebecca Totten
Yvonne Tracey
George Turner
Jolyne Vest
Lea Waddell
Norman Whiting
Sylvia Wooley

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

Nina de Vertich, *cello*
Gladys Gladstone, *piano*
Percy Kalt, *violin*
Dennis Smith, *trombone*

in

FACULTY RECITAL

8:30 p.m.
Wednesday, May 3, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 115

Program

Sonata for Cello and Piano ..... John la Montaine

Allegro amabile
Soliloquy
Scherzo
Finale

Trio III in C minor, op. 1, no. 3 ..... Ludwig van Beethoven

Allegro con brio
Andante cantabile con variazioni
Menuetto and trio
Finale

Concerto in Re for Trombone and Piano ..... Donal R. Michalsky

Andante maestoso
Allegro non troppo
Variation I Andante sostenuto
Variation II, III L'istesso tempo
Variation IV Molto semplice
Variation V Con moto, liggiero
Variation VI Allegro con forza
Variation VII Con moto
Variation VIII Allegro Scherzando
Variation IX Con forza piu mosso
Tempo di tema

Michael Saffle, *piano*

Intermission

Sonata in G minor, for Cello and Piano, op. 19 ..... Serge Rachmaninoff

Lento — Allegro moderato
Allegro scherzando
Andante
Allegro mosso

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Tuesday
1966-67 Series

4:10 p. m.

May 2, 1967
No. 116

PROGRAM*

Prelude Allemande ..... Bach

Spencer E. Poch, guitar

Bist du bei mir ..... Bach

Ah, No Stormy Wind ..... arr. Borodin

Roy Stoner, tenor
Rebecca Totten, piano

To Spring ..... Grieg

Die Mainacht ..... Brahms

Stephen Baer, tenor
Mary Willey, piano

Sonata No. 9 in D major ..... Haydn

Marcia Green, piano

Widmung ..... Schumann

The Spirit Flower ..... Campbell-Tipton

Wanda Lloyd, soprano
Chris Carter, piano

Allegro Scherzando, op. 142 ..... Schubert

Danse ..... Debussy
Allegretto

Christine Cutler, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Friday
1966-67 Series

Franklin S. Harris Fine Arts Center
Madsen Recital Hall

May 5, 1967
No. 117

PROGRAM*

Chorale: Crusader's Hymn ..... Anonymous
Val Jones, conductor

Sarabande ..... Corelli
Alex Sutherland, conductor

Gavotte ..... Corelli
Richard Ross, conductor

The Instrumental Practicum

Flutes
David Higginson
Arlena Maathuis
Oboe
Coleen James
Clarinets
Richard Smack
Janet Larsen
Ralph Clark

Bass Clarinet
Roger Sorensen
Bassoon
Richard Ross
Cornets
Alex Sutherland
Peggy Milligan
Marcia Green
French Horns
Martha Sargent
Shari Kemp

Trombones
Judy Asay
Douglas Isaacson
Baritone
Jean Stowell
Tuba
Val Jones

Lilacs ..... Rachmaninoff
Il est doux, il est bon ..... Massenet
Betty Rice, soprano
Bente Bakken, piano

Ridente la calma ..... Mozart
Se tu m'ami, se sospiri ..... Pergolesi
Barbara Jill Barney, soprano
Cindy Green, piano

Contemplation, from Song Without Words ..... Mendelssohn
Jeannette Bondine, piano

Consolation No. 5 ..... Liszt
Bill Scott, piano

Danzon Cubano ..... Copland
Susan Schenk, piano
Karen Griggs, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

ARTHUR BARNES, *piano*

in

FACULTY RECITAL

8:15 p.m.
Saturday, May 6, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Hall

1966-67 Series No. 118

Program

I

Variations on a Hungarian Song ..... Brahms

Sonata in B minor ..... Liszt

Intermission

II

La soirée dans Grenade ..... Debussy

L'isle joyeuse ..... Debussy

Ballade No. 1 ..... Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

AN EVENING OF CHAMBER MUSIC

FEATURING STUDENT CHAMBER GROUPS

7:00 p.m.

Monday, May 8, 1967

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 119

PROGRAM

Quintet for Winds, op. 71 ..... Beethoven

Adagio - allegro
Adagio
Menuetto - trio
Rondo - allegro

Jo Marcune, flute — Judy Asay, clarinet
Martha Sargent, oboe — Alex Sutherland, bassoon
Martha Palmquist, French horn

Now May Has Come With Gladness ..... Schoenberg
To Daffodils ..... Britten
The Evening Primrose ..... Britten
Ballad of Green Broom ..... Britten

First Sopranos	Second Sopranos	Altos
Katharine Burley	Betty Peck	Judy Asay
Martha Sargent	Margaret Van Orman	Trish Christensen
Libby Abbot		

Tenors	Basses
David Sargent	Chris Bayless
Robert Tate	Douglas Oxborrow
Richard Keisker	Bob Shedd

Robert Downs, conductor

Piano Quintet in F minor, op. 34 ..... Brahms

Allegro non troppo
Andante-un poco adagio

Dale Johnson, violin — John Englund, viola
Darlene Sanders, violin — Robert Englund, cello

Trio in Bb op. 99 ..... Schubert

Allegro moderato
Andante un poco mosso
Scherzo

Cynthia Vance, violin — Dorothy Witt, cello
Connie Kirkman, piano

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Monday
1966-67 Series

Madsen Recital Hall

May 8, 1967
No. 120

PROGRAM*

Woodwind Quintet in F major, op. 81 ..... Onslow
Allegro moderato
Andante

Susan Ray, flute — Cheryl Oliver, clarinet
Jean Hall, oboe — Stuart Smith, French horn
Ardith Freeman, bassoon

Sonata in A major ..... Schubert
Allegro moderato
Andante
Allegro

Christy Arnold, piano

Minuet ..... Bach

Minuet ..... Bach

Two Part Invention No. 1 ..... Bach

Gaylene Gunn, xylophone and marimba
Carl Williams, xylophone and marimba

Scherzo for Four Timpani and Piano ..... Graeffe

Karen Baird, timpani
Dan Harrison, piano

Three Brothers ..... Colgrass

Percussion Ensemble
Robert Campbell, conductor

Karen Baird
Andrew Barnum
Richard Beeson
James Brague
Stew Crozier
Gaylene Gunn
Craig Paxman
Brian Smith
Carl Williams

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday | May 10. 1967
1966-67 Series | 4:10 p.m. | No. 121

PROGRAM*

Recitative and Aria, from The Prophet . . . . . Isaacson-Juurikoski
Clayne Robison, baritone Jean Hall, English horn
Jo Marcune, alto flute Carolyn Paxman, harp

Motet: O God, Where Art Thou? . . . . . James Dunaway

The Rainy Day . . . . . (Text by Longfellow) . . . . . James Dunaway

Sopranos	Altos	Tenors	Basses
Janene Moody	Cynthia Dunaway	Steve Broadhead	Marv Payne
Karen Otteson	Judy Asay	William Kukuk	Brent Farley
Carol Keddington	Helen Patten	Michael Moody	Doug Curran
Carol Goodson	JoLane Laycock	Wallace McCloy	Duane Huff

Girations - Piano and Woodwind Quartet . . . . . D.H. Sargent
Allegro
Adagio
Presto
Michael Moore, piano Martha Sargent, oboe
Jo Marcune, flute Judy Asay, clarinet
Alex Sutherland, bassoon

Coordinations for Wind Quintet . . . . . James Dunaway
Carnival
Cortege
Waltz
March
Jo Marcune, flute Alex Sutherland, bassoon
Martha Sargent, oboe Pat Smith, French horn
Judy Asay, clarinet

Excerpt from the musical, Thou Art One of Them . . . . . Thomas Biesinger
James Dunaway, tenor Thomas Biesinger, piano
Jean Biesinger, soprano Doug Isaacson, conductor

Selections from the musical, Thelma McNair . . . . . Ray Goodwin
Boy's Lament
When Love Comes
Lament Reprisal
Jed Nolan, narrator
Gayle Groo, soprano
Connie Kirkman, piano

Revelations and Intuitions . . . . . .
Liahona Improvisation Ensemble
Judy Asay, clarinet
Jo Marcune, flute
Merrill Bradshaw, piano

Beat, Drum, Beat . . . . . (Text by Whitman) . . . . . James Dunaway
James Dunaway, tenor, glass xylophone
Michael Moody, gong, autoharp
Ray Goodwin, trumpet, piano, percussion

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — May 10, 1967

1966-67 Series — No. 121a

PROGRAM*

Music in the Great Temperaments

I

Introduction of Temperament and Intonation Systems . . . . . Lynn Hansen

II

Presentation of Meantone Temperament . . . . . Darrell Martin
Selection on Harpsichord in this tuning . . . . . Percy Kalt, Violin
Lynn Carson, harpsichord

III

Presentation of Equal Temperament . . . . . Jack Reeves
Selection on Harpsichord in this tuning . . . . . Walter Whipple

IV

Presentation of Marpurg's "I" Temperament . . . . . James Johnson
Selection on Harpsichord in this tuning . . . . . Walter Whipple

V

Presentation of Just Intonation . . . . .

VI

Four Duets (Invention No. 1) . . . . . Bach
Lynn Carson, harpsichord

Students of Piano Technology and
Tuning Theory Class of Lynn H. Hansen

Poster art work by Lynn Bennett

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

REBECCA BARLOW, *piano*
student of Robert Smith

in

SOLO RECITAL

7:00 p.m.
Thursday, May 11, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 123

Program

Partita No. 2 in C minor ..... J. S. Bach

Sinfonia
Allemande
Courante
Sarabande
Rondeau
Capriccio

Suite, op. 14 ..... Bartok

Allegretto
Scherzo
Allegro molto
Sostenuto

Intermission

Three Intermezzi, op. 117 ..... Brahms

No. 1 in Eb major
No. 2 in Bb minor
No. 3 in C# minor

Sonata, op. 10, no. 2 ..... Beethoven

Allegro
Allegretto
Presto

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ORATORIO CHOIR

and

UTAH VALLEY SYMPHONY ORCHESTRA

in a performance of

A GERMAN REQUIEM

by Johannes Brahms

conducted by John R. Halliday

8:15 p.m.

Thursday, May 11, 1967

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 124

Program Notes

It was with *A German Requiem* that Brahms first won general acceptance in Europe as a composer of importance. For in 1856 his close friend and mentor, Robert Schumann, died, and a year later Brahms took up the slow movement of his then rejected D minor piano concerto and reworked it as a choral setting, using for a text the words from the first Epistle of St. Peter, "Behold all flesh is as the grass."

By 1861 he had built a four-movement cantata around this setting, a work in the tradition of the church cantatas of J. S. Bach. One cannot assume, however, that the *Requiem* was inspired directly by the death of Schumann, for Brahms denied later that the composition had any individual application; rather, he had "the whole of humanity in mind."

The four movement cantata became six movements with sombre colors dominating the entire *Requiem* with only one soloist, a baritone. The first three movements only were performed in Vienna on December 1, 1867, and they were unfavorably received, with some hissing, mainly because the tonic timpani pedal in the fugal section of the third movement, "But the righteous souls are in the hand of God," swamped everything else. Brahms retouched this particular movement in preparation for the official first performance which he himself conducted on Good Friday, April 10, 1868. Here the *Requiem* was well-received, with many of his friends present moved to tears.

In spite of this triumph, however, Brahms apparently felt that the composition lacked moments of lyric tenderness, for a month later, as a memorial for his own mother whose death also had occurred during the composing of the *Requiem,* he added one other movement, the beautiful soprano solo, "Now ye are sorrowful."

The *Requiem* of Brahms is not a liturgical requiem, for he was not a conventionally religious man, nor is there evidence that he was a Christian at all; however, it is significant that the music indisputably reflects the consolation which the composer drew from the Holy Scriptures. Much of the music is sombre, but each movement ends in a spirit of optimism. Often times, the focal point of the Catholic Requiem Mass is the *Dies Irae,* the Divine Judgment, the separation of sheep and goats, the weeping and gnashing of teeth, etc., but these formed no part of Brahms' message. The Last Trump is invoked, but that is all. The fact of bodily death was sufficiently real and sad to merit Brahms' whole attention in the creation of one of the most beautiful and moving compositions reflecting consolation for the living, a hope that all may be well with us when we pass hence.

Soloists

Gayle Groo, *soprano* Robert Downs, *baritone*

Brahms' German Requiem Text

I

Blessed are they that mourn, for they shall all have comfort.
They that sow in tears shall reap in joy.
Who goeth forth and weepeth and beareth precious seed
Shall doubtless return with rejoicing and bring his sheaves with him.

II

Behold, all flesh is as the grass, and all the goodliness of man is as the flower of grass.
For lo, the grass with'reth and the flowers there-of decayeth.
Now, therefore, be patient O my brethren unto the coming of Christ.
See how the husbandman waiteth for the precious fruit of the earth.
And hath long patience for it, until he receive the early rain. So be ye patient.
Albeit the Lord's word endureth for evermore.
The redeemed of the Lord shall return again, and come rejoicing unto Zion.
Joy everlasting upon their heads shall be.
Joy and gladness, these shall be their portion,
And tears and sighing shall flee from them.

III

Lord, make me to know the measure of my days on earth,
To consider my frailty that I must perish.
Surely all my days here are as an handbreadth to Thee,
And my life-time is as naught to Thee.
Verily mankind walketh in a vain show,
And their best state is vanity.
Man passeth away like a shadow, he is disquieted.
In vain he heapeth up riches, and cannot tell who shall gather them.
Now Lord, O, what do I wait for?
My hope is in Thee, but the righteous souls are in the hand of God,
Nor pain nor grief shall nigh them come.

IV

How lovely is Thy dwelling place, O Lord of Hosts,
For my soul, it longeth, yea fainteth for the courts of the Lord;
My soul and body crieth out, yea for the living God.
Blest are they that dwell within thy house;
They praise Thy name evermore.

V

Ye now are sorrowful, howbeit ye shall again behold me
And your hearts shall be joyful,
And your joy no man taketh from you.
Yea, I will comfort you as one whom his own mother comforteth.
Look upon me; ye know that for a little time labour and sorrow were mine.
But at the last I have found comfort, yea, I will comfort you.

VI

Here on earth have we no continuing place,
Howbeit, we seek one to come.
Lo, I unfold unto you a mystery.
We shall not all sleep when He cometh.
We shall all be changed in a moment, in the twinkling of an eye.
At the sound of the trumpet.
For the trumpet, shall sound and the dead shall be raised incorruptible,
And all we shall be changed.
Then what of old was written, the same shall be brought to pass.
For death shall be swallowed in victory.
Grave, where is thy triumph? Death, O where is thy sting?
Worthy art thou to be praised, Lord of honour and might.
For thou hast heaven and earth created,
And for Thy good pleasure all things have their beginning and are and were created.

VII

Blessed are the dead which die in the Lord from henceforth,
Saith the spirit, that they rest from their labours,
And that their works follow after them.

ORATORIO CHOIR PERSONNEL

Dr. John R. Halliday, *director*
Wallace McCloy, *assistant conductor*
Shauna Knight, Michael Moore, and Preston Larsen, *accompanists*

First Sopranos
Bailey, Gloria
Davis, Margaret
Dinger, Marilyn
George, Deanna
Gibb, Michael
Harney, Polly
Kidd, Sandra
Lloyd, Wanda
Mueller, Helen
McCoy, Julie
Nielson, Sylvia
Reber, Renee
Smith, Susan
Willey, Kathy
*Young, Susan

Second Sopranos
Barfuss, Linda
Bascom, Ema Jo
Bell, Judy
Braithwaite, Linda
Brown, Maureen
Callister, Karen
Gibson, Barbara
King, Sharon
Luke, Carol
Maughan, Margaret
*Miller, Lin
Nelson, Patricia
Palmer, Sue
Parker, Karen
Rose, Dorette
Schreiner, Merlene
Summers, Shauna
Tait, Janet
Westenskow, Joalene
Ziemer, M. Jane

First Altos
Abegg, Pamela
Babcock, Melody
*Brunson, Kathy
Cardon, Pamela
Chappell, Carolyn
Chatwin, Pat
Chimpan, Ann
Christenson, Corliss
Dastrup, Ronalee
Huber, Barbara
Humphries, Barbara
Larsen, Janet
Noakes, Beverly
O'Donnal, Helen
Redford, Nanci
Rostenbach, Sherry
Sagers, Carolyn
Wilson, Barbara

Second Altos
*Arnold, Christy
Collins, Mary Anne
Corbett, Claudia
Gardner, Sharyn
Jensen, Carol Fae
Jensen, Terry
Johnson, Sharon
Kofoed, Karla
Lefler, Aleen
Marshall, Dianne
Phelps, Reola
Price, Kristine
Redd, Joan
Robins, Camille
Rockwell, Bonnie
Sharpe, Mary Anne
Simper, Ellen
Smith, Diane Rae
Stapley, De Anne
Woodward, Susan

First Tenors
Bassett, Chuck
Brunson, Warren
Halliday, Stephen
Morley, Roger
McCloy, Wallace
Nielson, Paul
Searl, Hanford
Shawcroft, Curtis
Soter, Gregory
Stratton, Barry
*Wise, Joseph

Second Tenors
Andrew, Rodney
Birch, Glenn
Dredge, Paul
Foley, David
Goff, Lawrence
Hall, Alan
Hardy, Thomas
Pickett, Michael
Schreiner, Lawrence
Tate, Bob
Teichert, Burke
*Turnbow, Reed
Zeeman, Farrel

First Basses
Bayless, Chris
Crawley, Robert
Cronk, Nicholas
Hasler, Bruce
Hawkes, Brent
Johnson, Rick
Lamb, David
Lefler, Tom
Newman, Steve
*Rich, Roland
Shedd, Bob
Talcott, Jostin
Tilford, Arthur

Second Basses
Anderson, Darl
Austin, Victor John
Bartlett, James
Benson, Vaughn
*Carrol, Raymond
Christenson, Don
Cottle, Alan
Hindmarsh, Doug
Humphrey, Tim
Johnson, Spencer
LeBaron, Brent
Myers, Tom
Parenzin, Dennis
Tolman, Richard

**Section Captains*

Choir Officers

Robert Shedd, *president*
Thomas Hardy, *vice-president*
Polly Harney, *secretary-treasurer*
Reola Phelps, *social chairman*
Annette O'Donnal, *historian*
Ray Carroll, *publicity*
Brent LeBaron, *photographer*

UTAH VALLEY SYMPHONY PERSONNEL

Lawrence Sardoni, *director*

First Violins
Richard Nibley
Concertmaster
Helen Robinson
Asst. Concertmaster
Barbara Williams
Diane Furr
Signe Hale
Beverly Dunford
Colleen Dinsdale
Patricia Grover
Sister Juliana
Audra Moss
Eleanor Hart
Carma Oliver
Georgia Schaefer
John McKea
Kathy Hansen
Larry Shumway

Second Violins
Sundy Adams
Principal
Nadine Nibley
Linda Webb
Linda Isom
Jeanne Pickering
Nan Rowley
Agnes Garrard
Graham Kirby
Eileen Bird
Ann Hill
Maribeth Cook
Wilma Mortensen
Janet Bylund
Virginia Dixon
Marilyn Richards

Violas
Marilyn Hales
Principal
Thales H. Smith
Karl Allred
Pat B. Curry
Eugene Stoddard
Alfred Anderson

Cellos
Dorothy Witt
Principal
Phyllis Nibley
Shirley Allred
Richard Marsden
Kaye Budge
Gayle Maxfield
Donna Petersen

Contra Bass
Richard Barker
Principal
Alma Richman
Noel Brown
Donald Schaefer

Flutes
Lorraine Curry
Eva Stubbs
Juna C. Washburn

Oboes
Darryl V. Stubbs
Wayne Potts

Clarinets
James Mooney
Bona Belnap

Bassoons
Glenn R. Williams
Jeanne Stonely

Trumpets
Newell Dayley
Cornelia Madsen

French horns
Karl Furr
Diane Dayley
Yeo Bai Lee
Nancy Braithwaite

Trombones
Boyd Hunter
Larry Wright
Richard Long

Tuba
James R. Brague

Timpani
Robert Campbell

Harp
Carolyn Paxman

Organ
Claire Hendrix

Coming Events

A Cappella Choir Concert, May 12, 1967, 8:15 p.m., J. S. Auditorium
Symphony Orchestra Concert, May 15, 1967, 8:15 p.m., de Jong Concert Hall
June 20 - August 19—Fine Arts Travel Study Tour of Europe directed by Dr. John R. Halliday and Dr. J. Roman Andrus. For information write B.Y.U. Department of Travel Studies, or call 374-1211, ext. 2747.

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — Madsen Recital Hall — May 12, 1967

1966-67 Series — No. 125a

PROGRAM*

Concerto No. 5 in A major, K. 219 . . . . . Mozart
Allegro aperto

Darlene Sanders, violin
JoLane Laycock, piano

Sonate, op. 24 (Spring) . . . . . Beethoven
Rondo (Allegro ma non troppo)

Sandy Jackson, violin
Linda Fennimore, piano

Piano Quartet in G minor, op. 25 . . . . . Brahms
Andante con moto
Allegro

Dan Harrison, piano
Darlene Sanders, violin
John Englund, viola
Richard Marsden, cello

Symphonie Espagnole . . . . . Lalo
Scherzando

Steven Goodman, violin
Michael Moore, piano

String Quartet in D major op. 11 . . . . . Tschaikowsky
Andante cantabile
Scherzo

Darlene Cook, first violin
Cathie Olson, second violin
Barbara Clements, viola
Richard Marsden, cello

Rumanian Folk Dance . . . . . Bartok

Cathy Olson, violin
JoLane Laycock, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

SPENCER POCH, *guitar*

in

SENIOR RECITAL

7:00 p.m.
Friday, May 12, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 125

Program

I

Never Weather-Beaten Sail ..... Thomas Campian (1527-1620)

Jeannie Chiapella, *soprano*
Spencer Poch, *guitar*

Farewell Dear Love ..... Robert Jones (1600)

Weep You No More, Sad Fountains ..... John Dowland (1562-1626)

Madrigal Choir and guitar

Jeannie Chiapella	Bobbi Tanner	Lloyd Carr
Judy White	Linda Grover	David Kest
Diane Marshall	Jim Miller	Jack McClure
	Arthur Tilford	

II

Pavana Lachrimae Antiquae ..... John Dowland (1562-1626)

Lynn Carson, *soprano recorder*	Dorothy Witt, *gamba*
Pamela Gillie, *alto recorder*	Keith Loraine, *bass recorder*
James Jensen, *great bass recorder*	Spencer Poch, *guitar*

Sonata in A minor ..... G. F. Handel (1685-1759)

James Jensen, *tenor recorder*
Spencer Poch, *guitar*

III

Suite ..... J. S. Bach (1685-1750)

Prelude
Allemande
Minuetto I

Estudio I and II ..... Fernando Sor (1780-1839)

Romance ..... Anonymous

Lagrima ..... Francisco Tarrega

Adelita ..... Francisco Tarrega (1852-1909)

Piece for Guitar ..... Ralph Peña

Suite ..... James Yoghourtjian

Fast
Slowly
Sort of agitated

Black is the Color of My True Love's Hair ..... Anonymous

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

A CAPPELLA CHOIR

Ralph Woodward, *director*

8:15 p.m.

Friday, May 12, 1967

Joseph Smith Auditorium

1966-67 Series No. 126

PROGRAM

A Cappella Choir Theme ..... Robert Cundick

For my soul delighteth in the song of the heart;
Yea the song of the righteous is a prayer unto me,
And it shall be answered with a blessing upon their heads.
(D. & C., Sec. 25, verse 12)

I

Lady, When I Behold ..... John Wilbye

Although in the strict sense a madrigal, this chorus is one of those required in the choral competition of the International Eistedffod held in Llangollen, Wales, this coming summer.

When David Heard that Absolom Was Slain ..... Thomas Tomkins

Preston Kies, *harpsichord*
Dorothy Witt, *cello*

Agnus Dei ..... Giovanni Pergolesi

Lamb of God, have mercy upon us

Saul, Saul ..... Heinrich Schütz

Voces concertnates:

Wallace McCloy	Gayle Groo
Kent Price	Carol Goodson
Nelden Maxfield	Janene Moody
Preston Kies, *harpsichord*	Mel Stott, *violin*
Dorothy Witt, *cello*	Susan Pyper, *violin*

II

Revecy venir du Printemps ..... Claude le Jeune

This delightful chanson by the great French contrapuntist of the Renaissance is one of the finest examples of the device he called "vers mesure," by which varying meters follow each other in a strict pattern, and the text is arbitrarily placed within it. Leonard Bernstein uses this same text and rhythmic pattern in the opening chorus of "The Lark" which the choir sings later in the program.

Weep You No More, Sad Fountains ..... John Dowland

Willy, Prithee Go to Bed ..... Thomas Ravenscroft

Sopranos	*Altos*	*Tenors*	*Basses*
Marilyn Cloward	Trish Christensen	Jim Gordon	Melvin Stott
Karen Townson	Bonnie Baer	Richard Smack	Robert Brock
Carol Goodson	Janene Moody		

III

Three Motets for Mixed Voices, op. 110 ..... Johannes Brahms

Ich aber bin elend
But I am afflicted, and in great sorrow

Ach, arme Welt
Alas, poor World, thou mockest me

Wenn wir in hochsten Noten sein
When we do suffer grief and woe

IV

Two Psalms, op. 74 ..... Edvard Grieg

How Fair is Thy Face
God's Son Has Set Me Free

Marvin Payne or David Kest, *soloist*

INTERMISSION

V

The Gathering (To Utah) ..... Robert Cundick

As the Dew from Heaven Distilling ..... Joseph Daynes, arr. Schreiner

Sweet is the Work ..... John McClellan, arr. Woodward

Three choruses from "A Mormon Heritage," a recent recording by the Brigham Young University A Cappella Choir.

The Lark ..... Leonard Bernstein

French Choruses:
- Spring Song
- Court Song
- Soldier's Song

Latin Choruses:
- Prelude
- Benedictus
- Sanctus
- Requiem
- Gloria

Shirley Smurthwaite, Beth Groberg, *sopranos*
Judd Shafer, *counter-tenor*
Karen Baird, *chimes*

A CAPPELLA CHOIR PERSONNEL

Dr. Ralph Woodward, *conductor*
Preston Kies, *graduate assistant*

Sopranos
Katharine Burley
Marilyn Cloward
Beth Gorberg
*Gayle Groo
Judy Haller
Anavon Harris
Marcia Holt
Margaret Holyoak
Carol Keddington
Louise Madsen
Karen Otteson
Susan Pyper
Nevada Ries
Karen Townson

Altos
Bonnie Andersen
Kathy Austin
Bonnie Baer
Trish Christensen
Marcie Conn
JoAn Gedge
Linda Grover
Sidney Howk
Karen Hoyal
Rhea Lisonbee
Lana Mangelson
Linda Marx
Janene Moody
*Patti O'Brien
Helen Patten
Gayle Smith
Cheryl Wilson

Tenors
Henry Ayala
Steve Baer
Steve Bailey
Steve Broadhead
Warren Brunson
Richard Bullock
*Wallace McCloy
Gaylord Durland
James Dunaway
Paul Sampson
Judd Schafer
Dick Smack
Larry Vincent
John Winder

Basses
Robert Breton
Bob Brock
Vincent Chalk
Brent Farley
John Gibbs
Reed Hansen
Ronald Jones
David Kest
*Preston Kies
LaMar Laws
Neldon Maxfield
Spencer McMullin
Vern Neilson
Marvin Payne
Kent Price
Douglas Oxborrow
Mel Stott

*Section Leaders

Choir Officers

Kent Price, *president*
Bonnie Baer, *social chairman*
Brent Farley, *publicity chairman*
Beth Groberg, *secretary*
Steve Baer, *dress chairman*
Marilyn Cloward, *dress chairman*
Steve Bailey, *riser chairman*
JoAn Gedge, *historian*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Monday
1966-67 Series

Madsen Recital Hall

May 15, 1967
No. 128a

PROGRAM*

Ombra mai fu ..... Handel

The Little Rose ..... Roy
Ellen Carbine Simper, mezzo-soprano
Rebecca Totten, piano

Stille Thränen ..... Schumann

In quelle trine morbide, from Manon Lescaut ..... Puccini
Sylvia Ann Wooley, soprano
Louise Johnston, piano

Lilacs ..... Rachmaninoff

Il est doux, il est bon ..... Massenet
Betty Rice, soprano
Bente Bakken, piano

Contemplation, from Song Without Words ..... Mendelssohn

Duet, from Song Without Words ..... Mendelssohn
Jeanette Bodine, piano

Sonata, op. 17 ..... Beethoven
Allegro moderato
Poco adagio
Rondo
Patricia Smith, French horn
Coleen James, piano

Concerto for Clarinet ..... Hindemith
Quiet
Gay
Judy Asay, clarinet
Arthur Barnes, piano

Concertino for Bassoon ..... Bozza
Allegro con moto
Alex Sutherland, bassoon
Arthur Barnes, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SYMPHONY ORCHESTRA

Ralph G. Laycock, *director*

with guest conductors

Karl Allred

Ron Keith

Ellis Worthen

8:15 p.m.

Monday, May 15, 1967

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 129

PROGRAM

Symphony No. 104 ..... Haydn

Adagio — Allegro	Ellis Worthen, *conductor*
Menuetto	Karl Allred, *conductor*
Finale — Vivace	Ron Keith, *conductor*

Presentation of Music Department Awards

Intermission

Symphony No. 1 ..... Mahler

Langsam Schleppend — sehr gemachlich

Kraftig bewegt

Feierlich und gemessen, ohne zu schleppen

Sturmish bewegt — triumphant

Ralph G. Laycock, *conductor*

NOTES

While approximately one-half of the Symphony Orchestra was preparing the music for the recent opera, La Boheme, the other worked on the Haydn symphony and read orchestrations done, for the most part, by members of the orchestration class taught by Dr. Glenn Williams.

Tonight's guest conductors are former members of Professor Lawrence Sardoni's advanced conducting class and have been working under his guidance. Each has rehearsed each of the movements, but because these varied significantly in length and complexity, the assignments for this evening were chosen by lot in order to avoid any unintended reflection on their ability.

GUSTAV MAHLER

(Born in Kalischt, July 7, 1860; died in Vienna, May 18, 1911.)

Mahler was just two years short of being thirty years of age when he completed his first symphony in 1888. He received his musical education in the Conservatory at Vienna and then, during the next ten years, held a number of important opera conductorships, including one in Vienna, by which time he had worked himself up to the summit of his profession.

Like Brahms, Mahler may be styled a classical-romantic, for he wrote in the classical forms yet expressed the typical German romantic feeling. He was influenced by Bruchner, also a student at the Vienna Conservatory and another classical-romantic composer, and by Wagner. He was a conductor of German opera for a season in London in 1892 and from 1908 on, spent a good deal of time in America, where he was chief conductor at the Metropolitan Opera House and was also director of the Philharmonic Orchestra of New York.

Mahler left nine symphonies (some with voices), several operas, forty-two songs and part of a tenth symphony. His Tenth Symphony might really be considered his Eleventh. The composer's widow explained that he superstitiously shunned giving a number nine to a symphony because "neither Beethoven nor Bruckner had lived beyond their respective Ninths". He considered "The Song of the Earth" to be his Ninth, but purposely avoided calling it that at the time he wrote it.

When the First Symphony was introduced in Budapest in 1889, the composer conducting, it was described as a "Symphonic Poem in Two Parts". It was divided into two sections, the first titled, "From the Days of Youth", the second "Commedia umana". It then contained an andante between the present first and second movements which was omitted when the work was published in 1898. Also omitted was the prose commentary on the work.

The first American performance of this symphony on December 18, 1909, brought some negative criticism as well as appreciation. H. E. Krehbiel, music critic for the Tribune was, moreover, opposed to a great deal of what Mahler was doing as conductor and as composer. Two days after the premiere, he went to the trouble to write an exhaustive discussion in the New York *World* illustrated with examples. His chief complaint was that the symphony was essentially descriptive or "program" music from which the programmatic story had been arbitrarily removed and that the music no longer made sense in the stripped condition. But he also found other faults: "There is no reason why he should be a prophet of the ugly, as he discloses himself in the last movement of the Symphony in D. He makes that plain by interrupting a painfully cacophonous din with an episode built on a melody which is exquisitely lovely and profoundly moving."

Omitted was the prose commentary, in which the first movement was described as "Spring and No End", with its sounds of nature in the early morning. The deleted andante was called "Flower Chaplet". He named the scherzo, "Under Full Sail". In the "Commedia umana", the inspiration for the "dead march in the manner of Callot" (a seventeenth century French engraver with remarkable skill for including a large number of figures in a small place) was attributed to "the burlesque pictures of a hunter's funeral procession in an old German fairy-tale book." A band of Bohemian musicians leads the funeral procession as a hunter's coffin is borne to his grave, with birds and beasts in the procession. Sometimes the mood is mysteriously brooding, sometimes ironically joyous. From it rises the transition from hell to Paradise with which the symphony concludes.

In the final movement the progress in the music is quite evident. The opening outburst of resistance is tempered by a melodic idea of a melting tenderness that few men have been given to write. The ascent from the inferno to Paradise is accompanied by a reminiscence of the opening of the work which seems that the end justifies the beginning. Paradise is evoked in terms of four oboes, four clarinets, seven horns, a quartet of trumpets and a trio of trombones.

Homer Wakefield

SYMPHONY ORCHESTRA PERSONNEL

Ralph G. Laycock, *director*

First Violins
Robert Galbraith
concertmaster
Steven Goodman
Doris Ann Biggers
Linda Cropper
Sandra Jackson
Dale Johnson
John McKae
Cathie Olson
Cherlyn Olson
John Ribera
Darlene Sanders
Teresa Sanders
Margaret Simmons
Melvin Stott
Katheryn Young

Second Violins
Cynthia Vance
principal
Bobbee Bitner
Sally Broadbent
Richard Galbraith
Will Heider
Sally Ann Jones
Denise Marshall
Arlena Maathuis
Julia Monson
Margaret Ray
Jeannie Roach
Carolyn Smith
Rex Smout
Renee Swenson
Rise Jan Talbot
Ilene Wardle
Carlene Williams
Cheryl Woolf

Violas
Janet Smith,
principal
Bruce Blakemore
Charles Brown
Barbara Clements
John Englund
Coleen James
Susan Hamby
David Hamilton
Charles Kemp
Georgia Law
Margaret Vance
Loraine West

Cellos
Dorothy Witt
principal
Kathy Bird
Robert Englund
Stanley Green
Richard Marsden
James McConkie
Kay Jean Mickelson
Brent Taylor
Walter Whipple

Contrabasses
Noel Brown
principal
David Adams
William Everitt
Dell Fields
Larry Propp
David Ward

Piccolo
Linda Laycock
Helen Cary

Flutes
Jo Marcune*
Helen Carey
Linda Laycock
Claudia Dayton

Oboes
Martha Sargent*
Jean Hall
Martha Oliphant

English horn
Jean Hall

Eb Clarinet
Bruce Bastian

Clarinets
Judy Asay*
Cheryl Oliver
Robert Bowring
Kathy Kennard
Bruce Bastian

Bass Clarinet
Robert Bowring

Bassoons
Alex Sutherland*
Stan Kraczek
Ardith Freeman
Tonia Marcune

Contra-Bassoon
Tonia Marcune

French horns
Patricia Smith*
Stewart Smith
Brent Christensen
Marta Palmquist
Arlan Baird
Jeanne Maughan
Ralph Woodward

Trumpets-Cornets
Newell Dayley*
Gaylord Durland
Randy Towery
William Nelson

Trombones
Richard Ross*
Erick Erickson
David Fillmore

Tuba
James Brague

Timpani-Percussion
Gaylene Gunn*
Richard Beeson
Karen Baird
Carl Williams
Craig Paxman

Harp
Carolyn Paxman

*Section Leaders

Orchestra Officers

Gaylord Durland, *president*

Martha Sargent, *vice-president*

Karen Baird, *secretary*

Ann Williams, *treasurer*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

ANDREA ADAMS, *piano*

student of Robert Smith

in

SOLO RECITAL

8:15 p.m.
Friday, May 19, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 131

Program

Sinfonia in F minor ..... J. S. Bach

Concerto, op. 19 ..... Beethoven

Allegro con brio

Et la lune descend sur la temple qui fut ..... Debussy

Movements Perpetuels ..... Poulenc

Assez modéré

Trés modéré

Alerte

Cloches à travers les feuilles ..... Debussy

Intermezzo, op. 76, no. 4 ..... Brahms

Rhapsody, op. 119, no. 4 ..... Brahms

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

FINAL PORTIONS OF THE ORGELBUCHLEIN

(The Little Organ Book)

by

J. S. Bach

Performed by

Students of J. J. Keeler and Parley Belnap

8:30 p.m.

Sunday, May 21, 1967

Provo Tabernacle

1966-67 Series No. 132

PROGRAM

Fugue in B minor (On a Theme by Corelli) ..... J. S. Bach

Linda Swenson, *organ*

SONGS OF FAITH

These are the Holy Ten Commandments ..... J. S. Bach
(Dies sind die Heiligen zehn gebote)

Lawrence Smith, *organ*

Our Father, Which Art in Heaven ..... J. S. Bach
(Vater unser im Himmel reich)

Rex Smout, *organ*

CONFESSION

When Adam Fell, The Human Race ..... J. S. Bach
(Durch Adam's Fall ist ganz verderbt)

Ken Noble, *organ*

SALVATION IN CHRIST

Salvation Now is Come to Earth ..... J. S. Bach
(Es ist - das Heil uns kommen her)

Robert Peterson, *organ*

CHRISTIAN LIFE

I Call to Thee, Lord Jesus Christ ..... J. S. Bach
(Ich ruf' zu dir, Herr Jesu Christ)

James Pardoe, *organ*

TRUST

In Thee, Lord, Have I Put My Trust ..... J. S. Bach
(In dich hab' ich Gehoffet, Herr)

Barbara Huber, *organ*

When in the Hour of Utmost Need ..... J. S. Bach
(Wenn wir in Höchsten Nöthen sein)

Linda Swenson, *organ*

He Who Will Suffer God to Guide Him..... J. S. Bach
(Wer nur den lieben Gott lässt walten)

Lawrence Smith, *organ*

FUNERAL

Hark! A Voice Saith, All Are Mortal ..... J. S. Bach
(Alle Menschen Müssen sterben)

Larraine Blamires, *organ*

MISCELLANEOUS

O How Futile, How Inutile ..... J. S. Bach
(Ach wie Flüchtig, ach wie Nichtig)

Vicki Enders, *organ*

Prelude and Fugue in D major ..... J. S. Bach

Phillip Jessup, *organ*

Four-part Chorales sung by B.Y.U. Chamber Choir

Robert Downs, director

Peggy Milligan and Phil Jessup, organists

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

UNIVERSITY CHORALE CONCERT

Ralph Woodward, *conductor*

Ramona Goodman, *accompanist*

8:15 p.m.
Thursday, July 6, 1967

de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 135

PROGRAM

I

Mass in G ..... Franz Schubert

Kyrie eleison: *Lord, have mercy upon us*
Gloria: *Glory be to God on High*
Credo: *I believe in one God*
Sanctus et Benedictus: *Holy, holy, holy, Lord God of Hosts*
Agnus Dei: *Lamb of God*

Carol Goodson, *soprano*
Gerald Hoffheins, *tenor*
Boyd Hancock, *bass*

II

Stay Thou Near Us ..... Henry Eccles

Canticle of Peace ..... Joseph Clokey

Tristis est anima mea ..... Nicholas Flagello

Trish Christensen, *soprano*
Paul Sampson, *tenor*

Out of the Depths ..... Alan Hovhaness

III

Alleluia, from *Brazilian Psalm* ..... Jean Berger

Go 'Way From My Window ..... John Jacob Niles

Marilyn Cloward, *soprano*

Shenandoah ..... arr. Salli Terri

Boyd Hancock, *bass*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

CONCERT BAND

AND

SYMPHONY ORCHESTRA

Ralph G. Laycock, *director*

8:15 p.m.

Thursday, July 13, 1967

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 136

PROGRAM

Brighton Beach, Concert March ..... Latham

Titus Overture ..... Mozart-Moehlmann

The King and I ..... Rodgers

Toccata for Band ..... Erickson

Concert Band

INTERMISSION

Symphony No. 1 ..... Beethoven

Adagio molto — Allegro con brio
Andante cantabile con moto
Menuetto; Allegro molto e vivace
Adagio — Allegro molto e vivace

Symphony Orchestra

CONCERT BAND PERSONNEL

Ralph G. Laycock, *director*

Flutes and Piccolo
Linda Laycock
Carolyn Popp

Oboe
Thomas Hopkins

Clarinets
Burton Needles
Vachele Christensen
David Clark
Rosemary Ridge
Linda Mills
James Bragues
Ellis Worthen
Ray Webb

Bass Clarinet
Robert Campbell

Alto Saxophones
David Brown
Rich Pinell

Tenor Saxophone
Jan Smith

Baritone Saxophone
Clay Peterson

Cornets and Trumpets
William Nelson
Lee Andersen
Alan Doman
Jim Brearton
Elaine Southey
Steve Randall

French Horns
Dave Bartholomew
Arthur Cummings
Patty Freidlein

Trombones
John Burton
Jack Reeves
Rod Harris

Baritone Horns
Lynn Dean
David Freeman

Tubas
Ralph Clark
N. Clyde Wardle

Timpani and Percussion
Andrew Barnum
Charles Wallace
Alex Ludlow

SYMPHONY ORCHESTRA PERSONNEL

Ralph G. Laycock, *director*

Violins
Pat Grover, *concertmistress*
Carma Oliver
Larry Shumway
Carolyn M. Smith
Janet Bartschi
Wayne Lytle
Don Pyne
Sharon Hintze
Dan Orgill
Maribeth Cook
Chad Murdock
Rebecca Totten
Brenda Black
Ruth Peterson
Dorothy Ann Fulson
Barbara Huber

Violas
Marilyn Hales
Karen Lynn
Charles Brown
Anna Louise Johnston
John Englund
Blanche Belliston

Cellos
Dorothy Witt
Phyllis Nibley
Kaye Budge
Donna Peterson
Beverly Winn
Vaughn North
Linda Christensen

Basses
Noel Brown
Gloria Campbell
Jim Smith

Flutes
Linda Laycock
Christina Nibley
Carolyn Popp

Oboes
Martha Sargent
Thomas Hopkins

Clarinets
Judy Asay
Val Jones

Bassoon
Ardith Freeman
Brent Faulkner

French Horns
Arthur Cummings
David Bartholomew
Stanley Thurber

Trumpets
William Nelson
Fred Smith

Trombone
Rod Harris

Timpani
Andrew Barnum

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

Elizabeth Taggart, *piano*

Student of Paul Pollei

in

SOLO RECITAL

8:15 p.m.

Thursday, July 20, 1967

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 140

PROGRAM

Prelude and Fugue in C major ..... Shostakovich

Sonata in A major, op. 2, no. 2 ..... Beethoven
- Allegro vivace
- Largo appassionato
- Scherzo - Allegretto
- Rondo - Grazioso

INTERMISSION

Etude in G minor, op. 72, no. 2 ..... Moszkowski

Etude in F major, op. 72, no. 6 ..... Moszkowski

Etude in C major, op. 72, no. 5 ..... Moszkowski

Five Impromptus ..... Poulenc
- Tres agite
- Allegro vivace
- Tres modere
- Violent
- Andante

Ballade in G minor, no. 1 ..... Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

Richard Nibley
and
Robert Cundick

in

SONATA RECITAL

8:15 p.m.
Wednesday, August 2, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1966-67 Series No. 143

PROGRAM

Sonata in A minor, op. 105, no. 1 ..... Schumann

Sonata in E major, no. 3 ..... Bach

INTERMISSION

Sonata in E minor, op. 45, no. 3 ..... Grieg

BRIGHAM YOUNG UNIVERSITY

presents

PHILADELPHIA STRING QUARTET

Thursday, August 3, 1967 — 8:15 p.m.

de Jong Concert Hall

Veda Reynolds, *Violin* — Alan Iglitzin, *Viola*

Irwin Eisenberg, *Violin* — Charles Brennand, *Cello*

PROGRAM

Quartet, K. 465, in C Major "Dissonance" ..... Mozart
- Adagio: Allegro
- Andante cantabile
- Menuetto: Allegro
- Molto Allegro

String Quartet (1953) ..... Irving Fine (1914-1962)
- Allegro Risoluto
- Lento

INTERMISSION

Quartet in F Minor, Opus 95 ..... Beethoven
- Allegro con brio
- Allegretto, ma non troppo
- Allegro assai vivace, ma serioso
- Larghetto espressivo - Allegretto agitato
- Allegro

Ann Summers Management, Inc., 162 West 54th Street, New York City

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

August 9, 1967 — E-400

5:00 p.m. — presents — HFAC

STUDIO RECITAL

Program

Students of

Helen Richards

Si trai ceppi . . . . . Handel

Marsha Holt, soprano

My Johann . . . . . Grieg

Marilyn Prete, soprano

Der Tod und das Mädchen . . . . . Schubert

Isabel Johnson, soprano

Musetta's Waltz, from La Boheme . . . . . Puccini

Charlene Holt, soprano

Prologue, from I Pagliacci . . . . . Leoncavallo

'Twas April . . . . . Tschaikowsky

Jerry Hoffheins, baritone

An die Leier . . . . . Schubert

Romance . . . . . Romberg

Elfrienda Poecker, soprano

Leave Me Loathsome Light . . . . . Handel

Tregua non ho . . . . . Donaudy

Mit deinen blauen Augen . . . . . Strauss

Ich grolle nicht . . . . . Schumann

Charlotte Neel, soprano

Calm as the Night . . . . . Bohm

Marilyn Grover, mezzo-soprano

Non la sospiri, from Tosca . . . . . Puccini

Lean Out of the Window . . . . . Head

Charlotte Neel, soprano

Come raggio di sol . . . . . Caldara

Cortigiani, vil razza, from Rigoletto . . . . . Verdi

Larry Benson, baritone

When I Am Laid in Earth, from Dido and Aeneas . . . . . Purcell

Spring Dropped a Song Into My Heart . . . . . Fenner

Orvilla Stevens, mezzo-soprano

Porgi Amor, from Le Nozze di Figaro . . . . . Mozart

To the Thawing Wind . . . . . Duke

Gail Traasdahl, soprano

Notre Amour . . . . . Fauré

Fleur jetée . . . . . Fauré

Clare Johnson, soprano

Every Flower, from Madama Butterfly . . . . . Puccini

Clare Johnson, soprano

Orvilla Stevens, mezzo-soprano

Shauna Knight Kleine, piano

Brigham Young University

College of Fine Arts and Communications

Department of Music

presents

Ronald Richardson, organist

student of J. J. Keeler and E. D. Blackham

in

Senior Recital

8:15 p.m.

Friday, August 12, 1966

Provo Tabernacle

Program

I

Prelude, Fugue and Chaconne in C Major . . . . . Dietrich Buxtehude (1636-1707)

II

Chorale Prelude: Unto Thee I Cry . . . Johann Sebastian Bach (1685-1750)

Prelude and Fugue in F Minor . . . . Johann Sebastian Bach

III

Chorale Preludes:

Be Joyful, O My Soul . . . . . Sigfrid Karg-Elert

O God, Thou Faithful God . . . . . Flor Peeters

Now Thank We All Our God . . . . . Flor Peeters

IV

Piece Heroique . . . . . Cesar Franck (1822-1890)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

Susan Ying-Chi Hsieh, *soprano*

student of

John R. Halliday
and
Ralph Woodward

assisted by

Ramona Goodman, *piano*

in

SENIOR RECITAL

8:15 p.m.

Monday, August 14, 1967

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 151

PROGRAM

I

Vergin, tutto amor ..... F. Durante
Pur dicesti, o bocca bella ..... A. Lotti
Le violette ..... A. Scarlatti
Voi che sapete, from *Le Nozze di Figaro* ..... W. A. Mozart

II

Frühlingsglaube ..... F. Schubert
Vergebliches Ständchen ..... J. Brahms
Morgen ..... R. Strauss
Mandoline ..... C. Debussy

III

Chinese Songs

Mo Li Flower ..... Folk Song
Young Kuan Three Gates ..... C. C. Huang
Kang Ting Love Song ..... Folk Song
How Can I Forget Him ..... Y. J. Tsau

INTERMISSION

IV

Voi lo sapete, from *Cavalleria Rusticana* ..... P. Mascagni

V

Sometimes I Feel Like a Motherless Child ..... Negro Spiritual
How Do I Love Thee ..... E. Lippé
Hills ..... F. L. Forge

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

Janet Pitts, *piano*

student of
Paul Pollei
and
Joseph Kliass

in

SENIOR RECITAL

8:15 p.m.

Wednesday, August 16, 1967

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1966-67 Series No. 152

PROGRAM

English Suite, No. 5 in E minor ..... Bach

Prelude
Allemande
Courante
Sarabande
Passepied I
Passepied II
Gigue

Fantasia in C minor, K. 475 ..... Mozart

INTERMISSION

Impromptu in B-flat major, op. 142, no. 3 ..... Schubert

Scenes from Childhood, op. 15 ..... Schumann

About Strange Lands and People
Curious Story
Blindman's Buff
Pleading Child
Perfectly Contented
Important Event
Reverie
At the Fireside
The Knight of the Rocking Horse
Almost Too Serious
Frightening
Child Falling Asleep
The Poet Speaks

Three Preludes (1938) ..... Kennan

Allegro scherzando
Lento, nello stile di un Chorale
Allegro con fuoco